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THE
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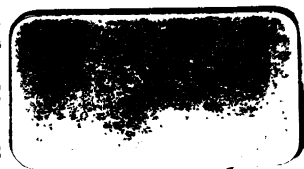
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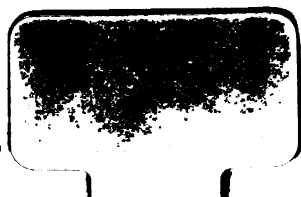
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SOUTH KENSINGTON MUSEUM ART HANDBOOKS.

THE JONES COLLECTION.



John. Jones

ENGRAVED BY JOSEPH BROWN, FROM A SKETCH BY RICHARD LEIGHTON.



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HANDBOOK
OF THE
JONES COLLECTION
IN THE
SOUTH KENSINGTON MUSEUM

WITH PORTRAIT AND WOODCUTS



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66

HANDBOOK

OF THE

JONES COLLECTION.

CHAPTER I.

MR. JOHN JONES.

MR. JOHN JONES died on January the 7th, 1882, and his will was proved on the 1st of March by his executors, Oliver Richards, Esq., and Charles M. Luden, Esq. The value of his estate was considerable; nearly £400,000. A few legacies were given by the testator to personal friends and to various charitable institutions: he had never married and had no near relatives: and the residue of his property, amounting to about £70,000, was left to the Convalescent Hospital at Ventnor, in the Isle of Wight.

The following words comprise that portion of the will of Mr. Jones with which we are now interested. The will is dated December 4, 1879:—

“I give devise and bequeath all my pictures, both in oil and water-colours, all miniatures, both in enamel and water-colours, all my vases and ornamental china, and all articles of vertu manufactured in gold or silver, including two pairs of silver-gilt candlesticks, all my clocks, caskets, snuff-boxes, all articles in ivory, crystal, enamel, bronze, marble, or ormoulu: also all my

cabinets, tables, commodes, chairs, or other valuable furniture in Sèvres, boule, marqueterie, lac, oak, ebony, or ivory, I may be possessed of, in this my will or any codicil thereto, to the trustees for the time being of the South Kensington Museum for the benefit of the nation, to be kept separate as one collection and not distributed over various parts of the said Museum, or lent for exhibition."

And by a codicil dated January 20, 1880, the testator said:—

"I also give and bequeath to the South Kensington Museum in addition to all previous bequests in my will or any codicil thereto all my printed books, and four chased silver candlesticks with round feet, eleven inches high, one Swedish silver-gilt tankard with Swedish coins on it."

By these clauses Mr. Jones bequeathed to the people of England one of the most magnificent gifts, if not the most magnificent, which they have ever received. The collection has been valued by good judges at £250,000. Some opinion as to the general excellence of the various objects which it includes may be formed by comparing it with the Hamilton Palace collection recently sold at Christie's. At the Hamilton sale there were 2,213 lots, and the total amount which they fetched was nearly £398,000. The number of the objects in the Jones collection, described in a similar way, would not exceed 650 lots.

There have been many most valuable and important gifts and bequests made from time to time to the South Kensington Museum: to name all these would occupy more space than we can spare, nor is there any need of doing so. Every visitor and student of the collections must have gratefully acknowledged the benefit and pleasure which these gifts have supplied, some for one reason, some for another. It will be quite enough to remember the pictures in the Sheepshanks gallery, or the books in the libraries of Mr. Dyce and Mr. Forster, or the Townshend gems, or the gold snuff-boxes and enamels of Mr. Mitchell, or the jade of Mr. Wells, without offering any further proof. But it is a

mere statement of a simple fact to say that in money value—setting aside all consideration of other questions connected with it—the bequest of Mr. Jones exceeds them all. Take again the British Museum; and, looked at from the same point of comparison, the Slade or the Henderson bequest falls far short of the value of the Jones collection, and even the famous Grenville library would not reach it.

In the following pages of this handbook mention will be made—and some may not unreasonably think too frequently—of the probable value of many pieces in the collection, either of furniture or china, or jewels or enamels, and of the sums which they are known to have cost. This has not been decided on without some doubt and after careful consideration. Upon the whole, it seemed to be desirable, and most certainly not entirely uncalled for, to offer some notes upon the subject. Very many—probably a large majority—of those who visit the Jones collection will be indisposed to believe, because utterly at a loss to understand, that so limited a space as three not large galleries in the Museum can contain furniture and decorative objects worth no less than a quarter of a million of money. But a knowledge of the value of some examples will enable them to correct such an error and form a truer judgment. Notes, again, of this kind will perhaps not be found fault with even by those who propose to examine every object solely and rightly for its artistic qualities and merit; and, moreover, may further serve as a standard by which they may be guided in their own purchases.

More need hardly be said by way of explanation, merely repeating that like the Grenville library as an addition to the vast collections of books in the British Museum, the bequest of Mr. Jones to the South Kensington Museum is not to be looked at as a matter of money. Very far from it. More even than the Grenville gift to the British Museum (with which the Jones bequest is the most justly to be compared) this collection supplies at once to South Kensington objects of art of extreme rarity which the Depart-

ment could scarcely hope in many years—if ever—to have been able to purchase. As time went on the authorities of the British Museum might possibly have obtained other copies of most of the volumes in the Grenville library; splendid and valuable as almost the whole of that collection is, there are but few books of which no other copies exist. But a very large portion of the Jones bequest consists of pieces of furniture, of examples of china, of miniatures and enamels, which are unique. Specimens of the same quality and, in some cases, nearly of the same pattern may be found elsewhere; but with variations so distinct, and often so important, that they can scarcely be looked upon as duplicates. In addition to this, we must remember that not a few of the objects in the Jones collection have a further and historical interest attached, as having once belonged to very celebrated people.

The superb collection of furniture, pictures, and Sèvres china which was lent some years ago to the Bethnal Green Museum by Sir Richard Wallace, certainly exceeded in extent, variety, and importance this which had been gathered together by Mr. Jones. But the Wallace collection is unequalled by any other in the world. Who that saw it can have forgotten the almost numberless pieces of porcelain of the highest quality and beauty, or the tables and cabinets of old boule and marqueterie, or the plate, the pictures, and the miniatures, which were then exhibited in the long galleries of that Museum? Who could have examined and admired all those splendid things, those admirable examples of what the skill and taste of art workmen could produce, without regret that they were so soon to be removed, and without despair as to any possibility or hope that we might ever be able to possess anything even to be compared with it of our own? Cabinets and tables which are worth thousands of pounds apiece, vases of Sèvres and Chelsea china of equal value, or enamelled gold boxes and miniatures which can always find ready purchasers at sums of money to be reckoned by hundreds, were acknowledged as beyond

the scope of our national museums. We could do nothing but be content with some good copies and reproductions, and with a few examples kindly lent from time to time by their generous owners.

Suddenly and unexpectedly, a collection has been given (as Mr. Jones expressed it) "for the benefit of the nation" which contains the very objects so much to be desired and, as it seemed a year ago, so hopeless of attainment. Loans are of great assistance; and, in fact, one of the chief privileges which the authorities of the South Kensington Museum have from the beginning endeavoured to afford the public has been the exhibition of good examples of works in private possession, of every kind, in all classes of art and manufacture. Their numerous requests for such loans have been most readily answered, with scarcely a single exception. But private possessors commonly and naturally put some limit of time as a condition under which their loans must be returned. This is more especially the rule when objects so purely decorative and of such value as Sèvres or Chelsea china or French furniture have been lent. The rooms from which they have been taken look bare without them; and their places are not so easily supplied as perhaps pictures may be. When, therefore, the time comes at last—even if, as in some instances, years have passed by—and the china, the furniture, or the enamels must be restored to their owners, the public generally, and more particularly art students and art workmen, feel the loss. There is no further opportunity of referring to them, and of using them as guides and teachers of what we ought in art to aim at.

But when we now visit the South Kensington Museum, we can congratulate ourselves on the fact that at all times we shall see examples of the finest porcelain, the rarest and the best French furniture, the most admirable miniatures and enamels, unmoved from the galleries where they have been arranged, and where we may study again and again those especial objects which

we have often admired or desired to benefit by in our own particular class of art or workmanship. This collection is not lent for a time, it is our own; and we must not forget that we owe it and all the advantages and usefulness which belong to it, to the thoughtful liberality of one man.

And in using the epithet "thoughtful" we do not speak without ample reason. Mr. Jones made no hasty resolution as to the disposal of his art collections. There is sufficient evidence that for many years before his death he had determined to leave them, in some way or other, to the nation. His doubt alone seems to have been where they should be placed. The claims of more than one public museum, in the country as well as in London, had been carefully considered; claims, that is, as they appeared in his own mind, weighing the probable usefulness which would follow from their being deposited in one town or city rather than in another. More than this; Mr. Jones's will is dated more than two years before his death, and at least during that interval—we cannot now tell for how long before—every addition (and these were both many and costly) to his furniture, or his pictures, or his porcelain, was made with a wish, not only to give pleasure to himself in the possession but to supply some further advantage in the great purpose which he had in view. All this, quietly and without ostentation; known in confidence only to one or two of his intimate friends, being himself well satisfied to believe that his final choice was wise, and that the benefits which he was anxious to bestow would be the sure result.

A very brief account is all that is necessary—in fact, of a life so uneventful is all that can be given—of the history of the donor of this great collection; and for much of this memorial we are indebted to his confidential servant, Mr. Arthur Habgood, who lived with him for many years and up to the day of his death.

The late John Jones was born in Middlesex about the year 1800. Having served his apprenticeship he set up in business about the year 1825, as a tailor and army clothier, at No. 6,

Waterloo Place. He remained there until 1850 when he retired, retaining however a share in the business as a sleeping partner. For fourteen or fifteen years Mr. Jones occupied chambers over the business premises in Waterloo Place, and in 1865 he removed to No. 95, Piccadilly, having bought the remainder of the lease which had then nearly fifty years to run.

At least three-fourths of the collection have been added since Mr. Jones left Waterloo Place, and there is no record or memorandum of the particular objects which he brought with him to Piccadilly.

Mr. Jones lived a very quiet and retired life. He was a great walker, and did not keep any horses or carriage. He was a regular attendant on Sundays, and occasionally on week-days, at the services in Westminster abbey.

Whilst in business Mr. Jones had a branch establishment in Dublin, and frequently went to Ireland ; so, also, he often went to France and to other parts of Europe. But of late years he never left this country, contenting himself every summer with a journey through some part of England, or Wales, or Scotland.

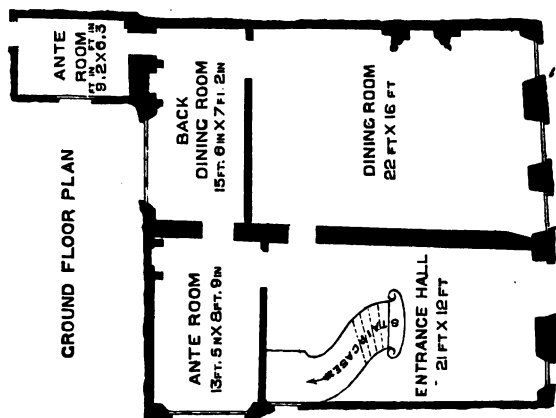
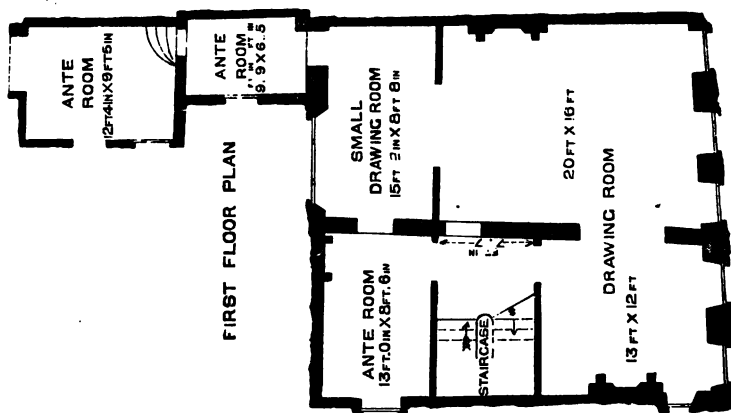
His circle of acquaintance was not large, and of these he sometimes received a few at dinner. His habits were always regular and abstemious, and his health almost invariably good. In fact, it is said that he was never seriously ill until the last year of his life when his strength gradually failed, and he died simply of old age. He was buried in the Brompton cemetery, according to his own expressed wish very plainly and without unnecessary expense, on the fourteenth of January, 1882.

CHAPTER II.

NO. 95, PICCADILLY.

MR. JONES'S late residence, No. 95, Piccadilly, is situated in one of the most charming and desirable positions in London. The house faces the Green Park, very nearly at the top of the slope leading to Hyde Park Corner ; it is detached, and stands next to the house where his royal highness the late duke of Cambridge lived, and afterwards Lord Palmerston. In size the house is moderate, and much smaller than many which are almost adjoining ; and it is surprising how so large a collection could have possibly been arranged in rooms so few and of such limited extent. Undoubtedly in one or two of the rooms the objects were crowded together, but in others, as in the hall and the room on the ground-floor which Mr. Jones usually occupied, the space, although certainly completely filled, was yet left without interference with comfortable usage.

The collection as now seen in the galleries of the South Kensington Museum has, of course, been arranged with the intention of displaying every object so as to be best examined as far as may be consistent with its shape, if furniture, or if china, with its colour and quality. No attempt has been made therefore to put any of the things in the same position with regard to one another which existed in the house in Piccadilly. Statuettes and pictures which were there placed near this or that cabinet or table are now widely separated ; and it would have been impossible, as well as useless, to have retained in the South Kensington galleries any memorial of their old arrangement. But a brief description of



WHITE HORSE STREET

PICCADILLY

FIG. 1.—GROUND PLAN OF NO. 95, PICCADILLY.

how they were placed by Mr. Jones will probably not be without interest, and explain also, in some measure, how so many things—china, furniture, statues, cabinets, and tables—could have found even mere standing-room in his house.

Approached by a flight of four or five steps above the pavement, the door of No. 95 Piccadilly opened at once into a small hall, twenty-one feet by twelve feet, at the further end of which a flight of well-designed winding stairs led to the first-floor. The large square vase, or tazza, of rosso-antico (No. 1191) stood in the centre, and in the corners were the four pedestals (Nos. 1178, 1188); two of these are of rosso-antico, and two of verde antique. Upon these columns the vases of Egyptian alabaster and the pair of Egyptian porphyry (No. 1187) were placed. Two other vases of verde antique (Nos. 1192) stood on brackets against the wall to the left of the entrance, and above these hung the four plaques of white marble bas-reliefs (Nos. 1193 to 1196) representing the seasons. Four statuettes (Nos. 1179 to 1181) also representing the seasons were placed in the hall, two upon each side, and no less than eight or ten other columns or pedestals, with a work of art upon each. Under the stairs was the large bust of Nero (No. 991). Close to the window, facing the staircase, was the upright marqueterie clock (No. 1011) made by Robin, said to be one of the three clocks by that maker which are now known to exist. The case bears the stamp of the widow of B. Lieutaud; and a similar one, with a bas-relief in the lowest panel, is in the garde-meuble at Paris. Five or six pictures hung on the walls; among them the fine example of Jean Baptiste Weeninx (No. 603), and the portrait of Peg Woffington (No. 601).

A door on the right-hand side at the further end of the hall opened into the dining-room. This, as much as a room could be which was constantly occupied, was filled with magnificent objects. The size of the room was twenty-one feet by sixteen. Close to the door and opposite to the windows, was the large boule cabinet or armoire (No. 1026), having on each side one of the two inlaid

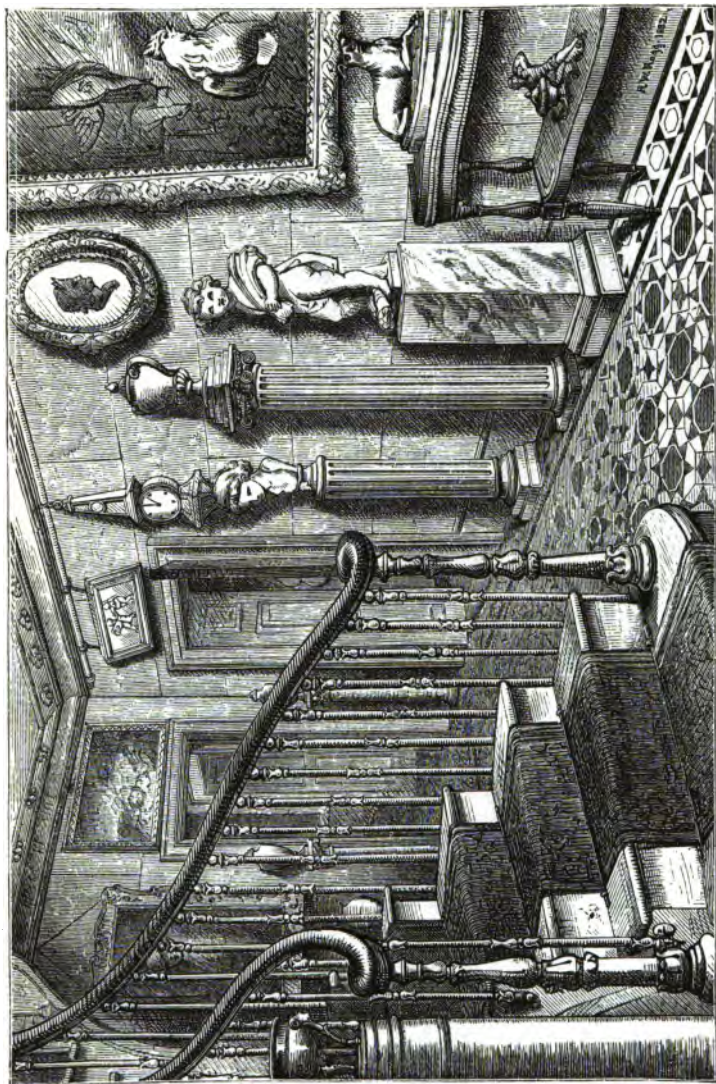


FIG. 2. -ENTRANCE-HALL AND STAIRS AT NO. 95, PICCADILLY.

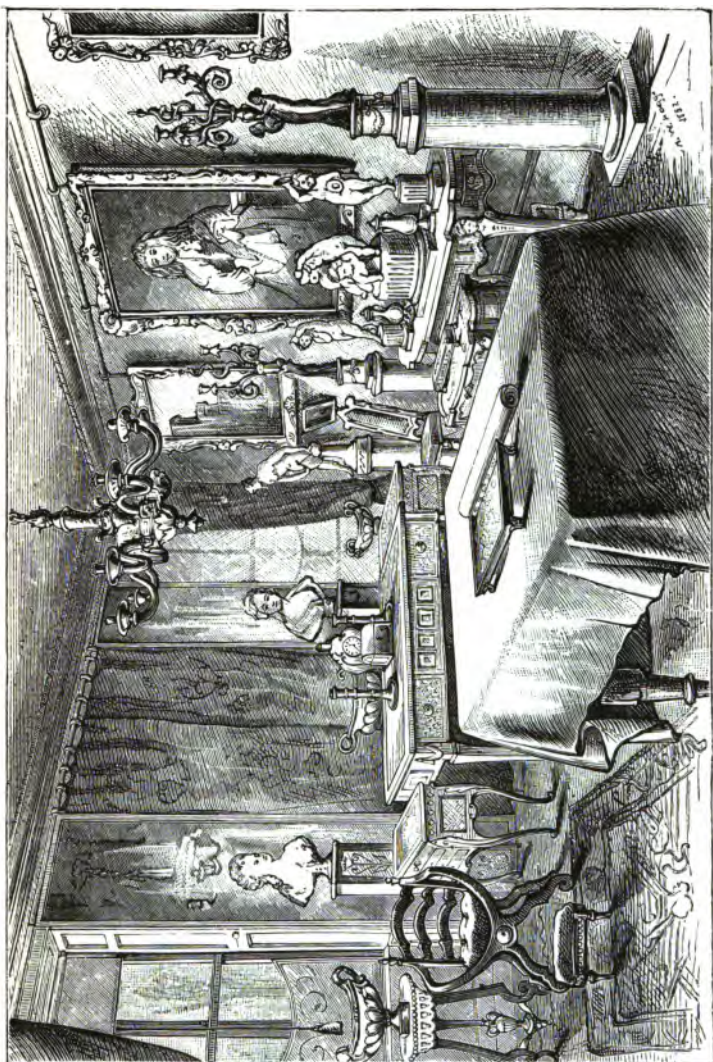
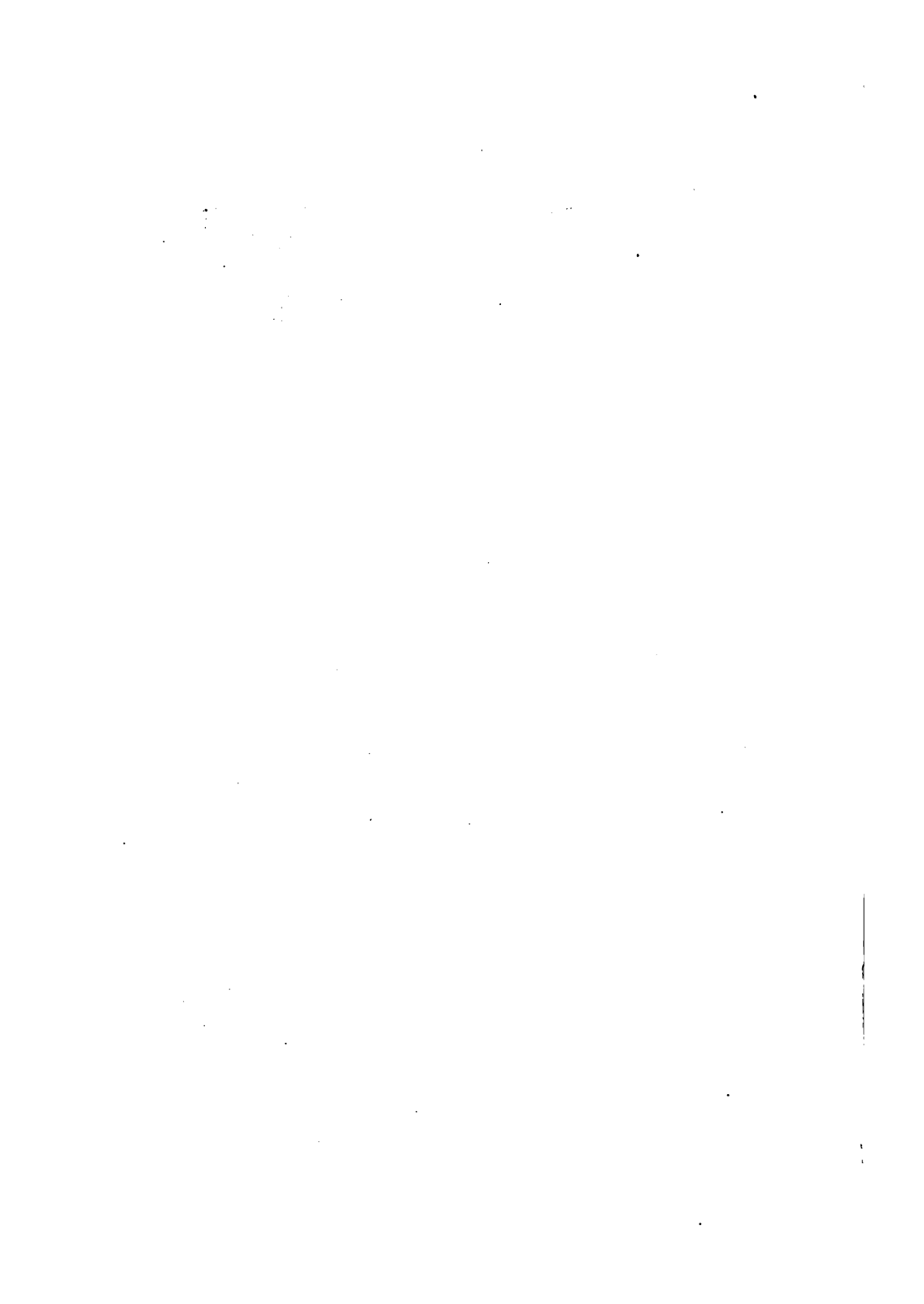


FIG. 3.—DINING-ROOM AT NO. 95, PICCADILLY.



boule pedestals (No. 1025). On these pedestals were placed the Egyptian alabaster vases with the grand ormoulu mounts (No. 1137). Among other furniture in this room which may especially be mentioned were the commode of old lac, by Caffieri, with ormoulu decoration (No. 1013), upon which stood the two oriental vases (No. 807), and between them the Sèvres turquoise vase (No. 742), two beautiful tables (Nos. 1017, 1018), and a boule table (No. 1014). Under the centre window was the small table (No. 1016), and on this was placed the large white Sèvres oval vase (No. 744). The story told of this vase is curious. It was purchased at public auction by Mr. Jones at the sale of the effects of the late Mr. Henry Hope ; being described as made of white veined marble ; the price was not large, about fifty pounds, for which it was obtained. There is no memorandum whether the fact that the vase is Sèvres porcelain was known by Mr. Jones at the time of the sale, but at any rate he very soon discovered it, and an offer of many hundred pounds, made within a week or two afterwards, was refused.



FIG. 4.—BOULE PEDESTAL AND EGYPTIAN ALABASTER VASE, NOS. 1025 AND 1137.

The gros bleu Sèvres vases (No. 743) were placed under the two other windows, one under each, on the tripod encoignure tables (No. 1015). Between the windows the two marble busts, Marie Antoinette and the princess Lamballe, were placed on the pietra dura mosaic pedestals (Nos. 1126, 1127). The Louis XIV. clock by Baffert (No. 996) stood on the chimney-piece, having upon each side one of the Egyptian alabaster vases (No. 1125). Opposite the fireplace the two marble statuettes by Falconet (Nos. 1131, 1132), and the candelabra (No. 964) on the marble pedestals (No. 1134) were arranged as they now stand in the Museum. The boule table (No. 1021) stood between the pedestals with the white marble statuettes (Nos. 1135, 1136) placed on it. The casket of boule with inlaid arabesques of mother of pearl (No. 1022) was put underneath the table. In the corner near the door was the secretaire (No. 1112) with the pair of oriental celadon pot-pourri vases (No. 811). The marble figure (No. 1123) and the marble group (No. 1124) stood one on each side of the large commode (No. 1013), upon the pair of marqueterie pedestal cabinets (No. 1012).

The walls were covered with pictures and miniatures. The two small Guardis (Nos. 489, 490) were hung opposite the fireplace, and between them the portrait of the earl of Rochester (No. 491). Underneath these were the large miniatures of the earl of Dorset by Isaac Oliver (No. 721) and of Louis XVI. on vellum (No. 722). The picture by Stanfield (No. 486) was over the chimneypiece, and under it a series of miniatures, from No. 605 to No. 620. Other pictures were hung over the wall upon the same side of the room.

The boule chandelier (No. 965) hung over the dining table in this room. This came probably from the apartments of the dauphin, and is a well-known design by Boule.

Opposite to the windows, on the right-hand side, a door led into a small lobby which divided the dining-room from a little room measuring only nine feet by six. Both this room and the lobby



FIG. 5.—BOULE ENCOIGNURE TABLE, NO. 1015.

were so completely filled with furniture and china as to leave scarcely space to move round them.

The lobby was only fifteen feet in length, and the width less than eight feet. But the lac commode (No. 1105), the marqueterie coffer on a stand (No. 1106), the secretaire (No. 1107), and the marqueterie commode (No. 1108), were crowded into it. The clock (No. 1008) stood on the lac commode. A Florentine pietra dura casket (No. 888) was placed upon the marqueterie chest of drawers. The painting by Collins, fisherwomen on the coast of Boulogne (No. 569), hung on the wall with other pictures.

The little room beyond this lobby was not less filled with furniture and other objects. Opposite the window was the large marqueterie cabinet or secretaire (No. 1111), upon which stood three beautiful Chelsea vases; the pair (No. 830) and the larger one (No. 831) as a centre-piece. The room contained also the two corner cupboards (No. 1109) and the table which belonged to Marie Antoinette with her initials inlaid upon the top (No. 1110). Besides all these there was a large secretaire left to a friend by Mr. Jones in his will, on which were arrayed the pair of Sèvres vases (No. 805), and the oriental candlesticks (No. 821). The walls were covered with pictures from No. 574 to No. 589. The large miniature of Sarah duchess of Marlborough by Bernard Lens (No. 627) hung upon a small door leading from this little room to a bath-room beyond.

At the back of the hall was another small room which opened into the lobby already described. This contained the table (No. 1099), a small cabinet (No. 1098), the oblong table (No. 1100), and the marqueterie commode (No. 1101). Opposite the fireplace the two Sicilian marble columns (No. 1148) were placed, and on these were the oriental celadon vases (No. 817) and the vase (No. 810). Four pictures (from No. 565 to No. 568), one of them the whole length portrait of the countess of Derby (No. 565), hung on the walls, and near the door was the barometer by

Passemant (No. 1104). The size of this room was less than fourteen feet by nine.

Upon the stairs leading to the drawing-rooms every vacant space was made use of; there was but little, yet it supplied room

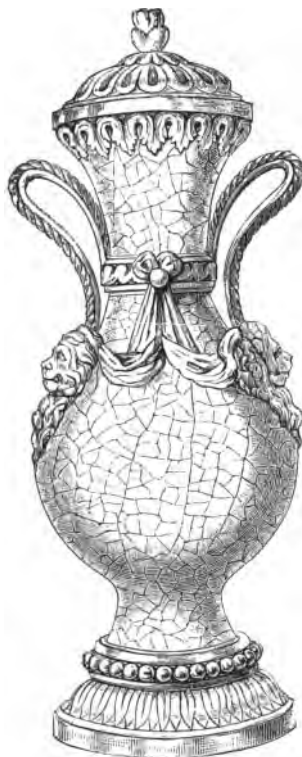


FIG. 6.—ORIENTAL PORCELAIN VASE WITH ORMOULU MOUNT, NO. 810.

in which to place on pedestals the marble busts of Bacchus and of a child (No. 1168 and No. 1169), and the rosso antico vase (No. 1166) sculptured with festoons of fruit, bacchanalian busts, and other decorations.



FIG. 7.—ROSSO ANTICO VASE AND FEDESTAL, NO. 1166.

A small landing which measured scarcely eight feet by six and a half left sufficient room for people to pass, although it contained (placed against the wall) the large Riesener commode (No. 1119), and the two jasper columns (No. 1159). The candelabra (No. 990), two small vases (No. 1163), and an oblong lapis lazuli vase with ormoulu mountings on a pedestal of fluted porphyry stood upon the commode; and the fine copy (No. 598) of the famous picture at Windsor of king Charles the first hung against the wall.

The drawing-rooms consisted of a suite of three rooms, and were completely filled with tables and cabinets, with porcelain, marbles, and other works of art. The two front rooms were separated by wide folding doors, and lighted by five windows looking across Piccadilly into the Green Park. The smaller of these rooms measured thirteen feet by twelve, and the larger was not more than twenty feet by sixteen. It is almost marvellous how so many things could have been got into so limited a space, and yet be seen without confusion. Closely as they were put to one another, whether it were from the great beauty of the several objects and especial interest which attached to many of them, or from whatever cause, it is no exaggeration to say that all stood sufficiently distinct and each claimed its due meed of observation. There was scarcely a single thing in the two rooms which was not admirable in itself, and the greater number were of the very highest class for perfection of workmanship or excellence of design. Nothing was injured by being next to some cabinet or table, to some ivory or enamel, to some oriental china vase, or Italian bronze, or French marble statuette; which was of certainly inferior quality or of doubtful origin. It is probable that there is no suite of rooms in Europe of the same size which holds a collection of furniture and porcelain and miniatures to be compared with that with which Mr. Jones had decorated his drawing-rooms in Piccadilly.

The door from the landing-place on the right at the top of the stairs led into the smaller of the two front rooms. The

centre of the room was occupied by the large writing-table by David (No. 1076), enriched with twenty-four turquoise Sèvres plaques along the sides, and on the top with two marqueterie panels of exquisite workmanship. Smaller tables were placed under the two windows. Opposite the windows stood the beautiful table and cabinet (No. 1078), carrying on its top the rose Dubarry garniture of Sèvres porcelain (No. 787) and the two rose Dubarry pedestals (No. 788). On the chimney-piece were five Sèvres vases (Nos. 781 to 783), and three more Sèvres vases (Nos. 784, 785) of equal beauty and quality stood close by, on the right hand, with other objects upon a lac cabinet (No. 1074). The Amboyne secretaire (No. 1068) with ormoulu mountings was between the windows, supporting the three Sèvres turquoise vases (Nos. 779, 780), and the salt-cellars of Limoges enamel (No. 876). The encoignures (No. 1066) were placed in the window corners, one in each. Twelve pictures (Nos. 528 to 539 inclusive) were hung upon the walls.

During Mr. Jones's lifetime the space left between the two rooms under the opening of the folding doors was occupied by the writing-table which is said to have once belonged to Marie Antoinette (No. 1043), and one of the small Riesener tables. These are not shown in the engraving, as it was necessary to remove them in order to make the drawing.

The larger of the two drawing-rooms was exactly the same size as the dining-room, measuring twenty-one feet by sixteen. This was so filled with tables, cabinets, and other furniture that here again there was scarcely space left to move about. On everything which could be made useful in that way, china, bronzes, enamels, and statuettes, were carefully and tastefully arranged.

The large table (No. 1052) was placed in the middle of the room: upon this were the three Dresden vases (No. 832) with ormoulu mountings, and the marble statuette (No. 1140). The table (No. 1051) with the verde antique slab was close by. Opposite the fireplace was the black boule cabinet

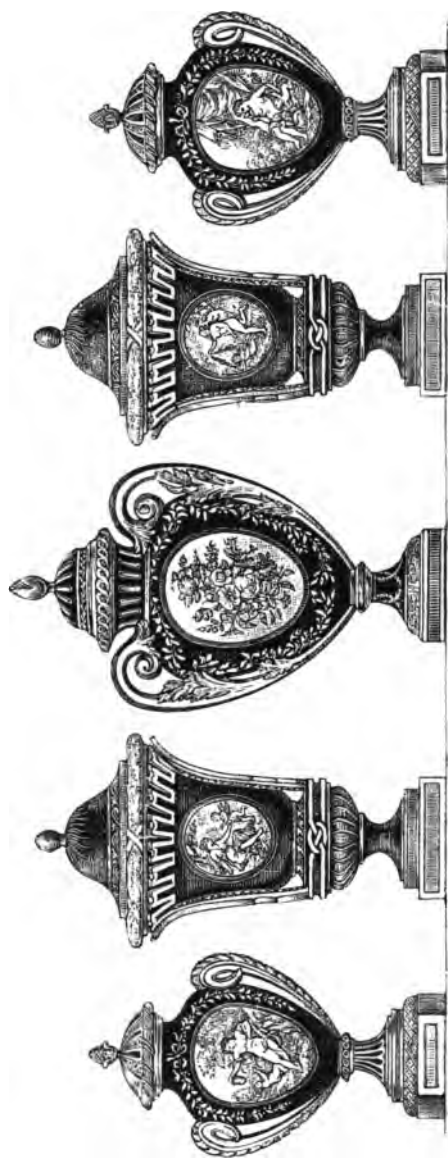


FIG. 8.—SEVERAL VASES ON THE CHIMNEY-PIECE IN THE SMALL DRAWING-ROOM, NOS. 781 TO 783.

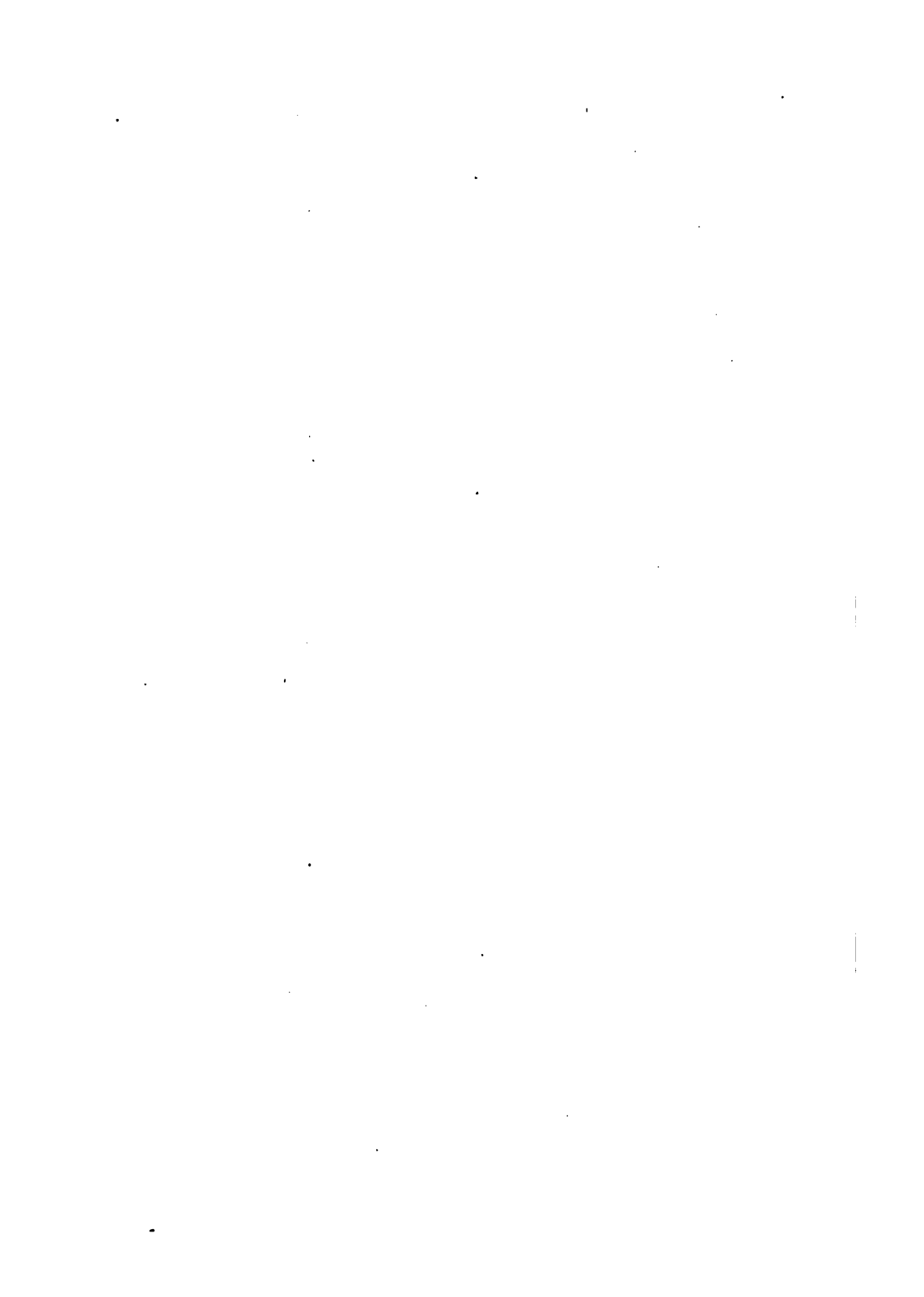
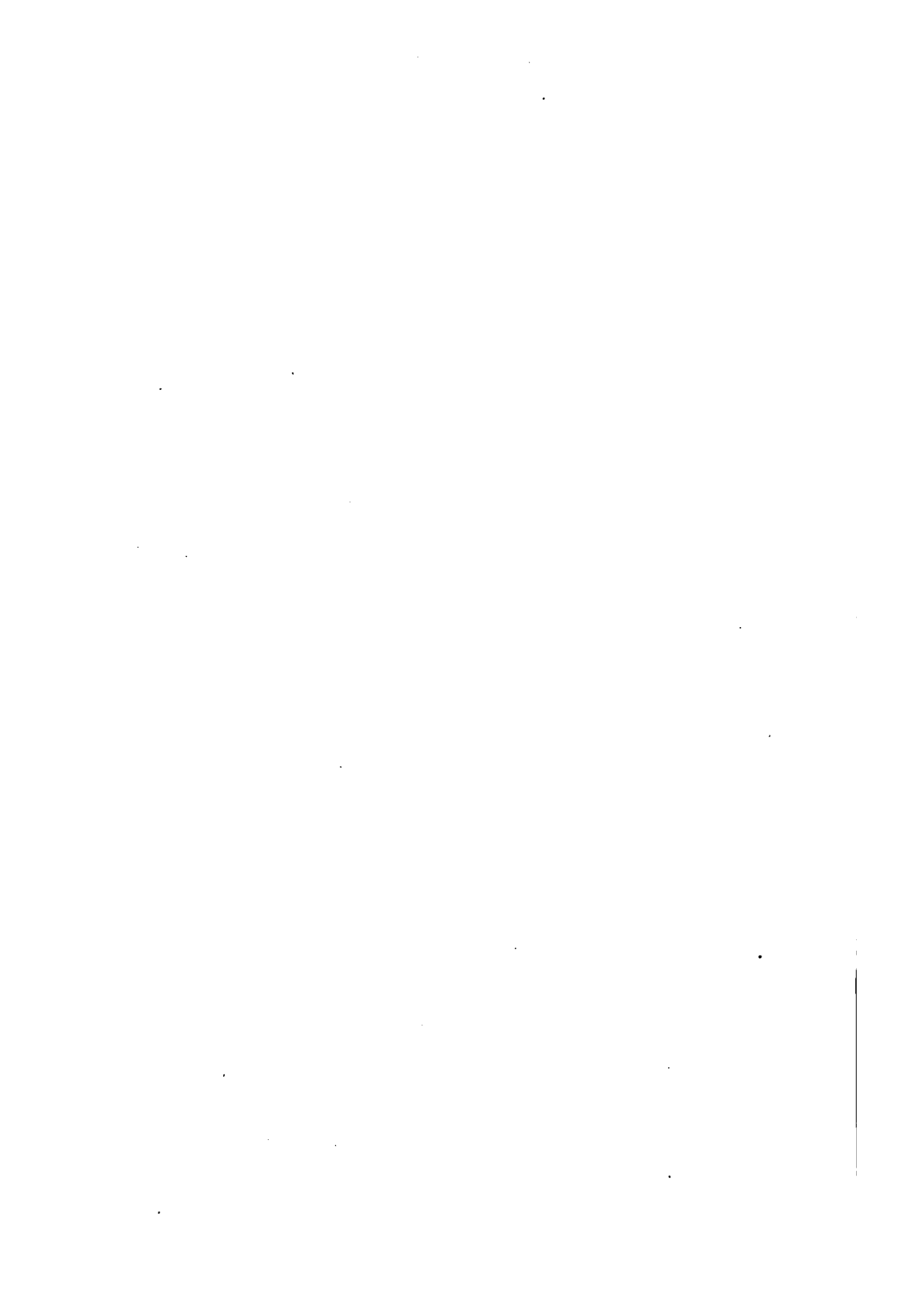




FIG. 9.—ÉCRITOIRE OF MARIE ANTOINETTE, NO. 1043.



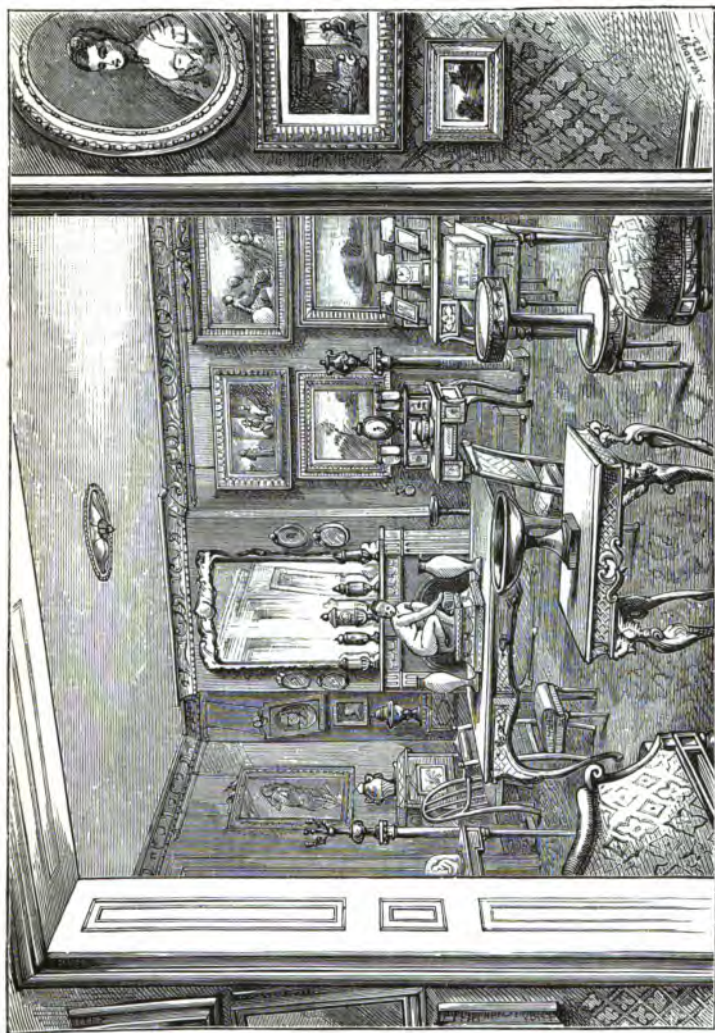


FIG. 10.—DRAWING-ROOM AT NO. 95, PICCADILLY.



FIG. 11.—MARQUETERIE CABINET AND CHLSEA VASE, 1047 AND 826.

(No. 1045) with the three Sèvres vases (Nos. 766, 767). Facing the windows, on each side of the folding doors leading into the small room behind, the magnificent pair of Chelsea vases (No. 826), stood upon the marqueterie cabinets inlaid with Sèvres plaques (Nos. 1047, 1048).

Close by were the two columns (No. 1134), with the candelabra supported by nymphs (No. 964). One half of the folding doors was closed and the table (No. 1049) was put against it. Upon this table were the bronze horses (No. 973) and some smaller objects.

In the corner of the room, on the left of the chimney, were the small cabinet (No. 1034), and the Sèvres vase (No. 746); the pair of cabinets (No. 1037) stood between the fireplace and the window, and a third (No. 1038). Upon these cabinets were arranged (with other things) the sets of Sèvres china (Nos. 750, 751, 754 to 757); the candelabra (No. 970) were placed here also upon two columns which served to divide the cabinets from each other. Five small tables (Nos. 1057 to 1061), were in a rank close together in front



FIG. 12.—MARBLE COLUMN AND CANDELABRUM, NOS. 1134, 964.

of the three windows. Each table served to support and show something: on one was the rose Dubarry set (No. 787), on another the copy of the Portland vase (No. 854), on a third the beautiful Limoges enamelled tazza (No. 855). Rising up in the midst of the tables was the marble group of a youth and nymph (No. 1138) on the marble pedestal (No. 1139). A table stood in the small recess of each of the windows; in two of the recesses were the pair (No. 1039), in the third window was the oblong table (No. 1041) decorated with turquoise Sèvres plaques. Each of these three tables carried some work of art: on the middle one was the Sèvres cabaret (No. 762); on two side tables, with other things, were the mounted pieces of oriental porcelain (No. 811) and the stand or rack for books (No. 1042). Two pedestal cabinets (No. 1040) stood, one against each pier between the windows, with Sèvres and Chelsea vases (Nos. 765, 825) upon them.

A door usually kept closed divided the larger drawing-room from the landing at the top of the stairs: against this was placed the cabinet or secretaire (No. 1046). Five Sèvres vases (Nos. 747, 748, 749) stood on the chimney-piece. The walls were covered with pictures, twenty in number; among them, several by Frith (Nos. 511, 513, 514), a Nasmyth, (No. 505), four small landscapes by Blaremborghe (Nos. 500 to 503), the swing by Lancet (No. 515), and two by Turner (Nos. 521, 522). Besides these, there were some miniatures; among them, Marie Antoinette (No. 723), and two paintings on Sèvres plaques (Nos. 770 and 771).

In a small back drawing-room, not exceeding fifteen feet by eight, was the great commode with marble slab and ormoulu mountings (No. 1083), upon which were placed two candelabra (No. 976) and a large modern clock; an imitation of work of the time of Louis XVI. (No. 1002). Facing the window were the two cabinets or bookcases, made for Mr. Jones from designs by Mr. C. Forster Hayward. The large bookcase, also designed by Mr. Hayward,

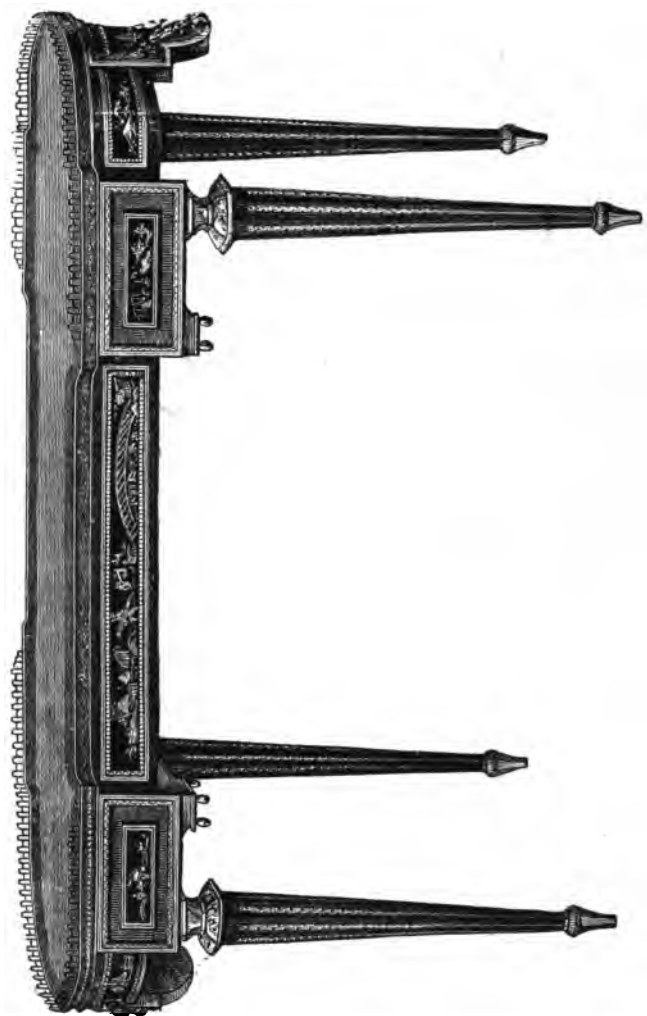


FIG. 13.—TABLE WITH LAC PANELS, NO. 1049.



FIG. 14.—CABINET WITH SÈVRES PLAQUES INLAID, SÈVRES VASE AND JARDINIÈRES,
NOS. 1037, 751, 750.



FIG. 15.—CHELSEA VASE, NO. 825.

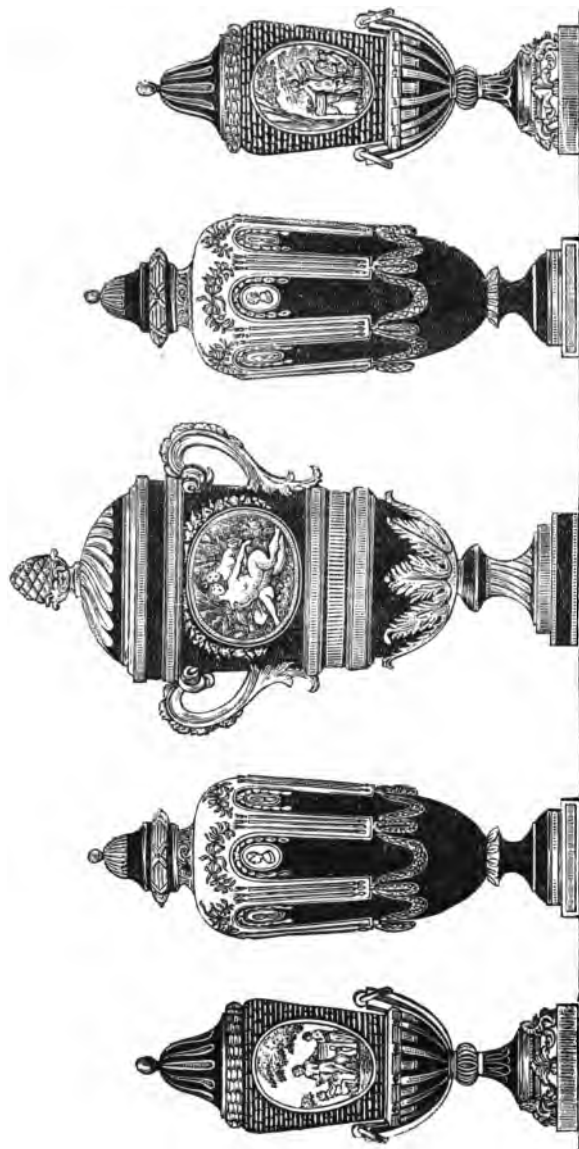


FIG. 16 - FIVE SÈVRES VASES ON THE CHIMNEY-PIECE OF THE LARGER DRAWING-ROOM AT NO. 95, PICCADILLY, NOS. 747, 748, 749.

stood against the wall on the right side of the folding doors. Upon the smaller bookcases stood the oriental vases (No. 815), the groups (No. 799), and a pair of Chelsea vases (No. 827). In the middle of the room was an ivory table (No. 1085); and the beautiful ivory tankard (No. 880), the Sèvres carriage clock



FIG. 17.—MARQUETERIE CABINET, NO. 1088.

(No. 1001) which had once been Marie Antoinette's, and a pair of pot-pourri vases (No. 816) stood on this table. There remained still sufficient space for a small cabinet; and this (No. 1082) was put against the wall opposite to the window. Five or six pictures hung on the walls: among them, a Pater (No. 543) and a landscape by Copley Fielding (No. 545).

Behind the back drawing-room was another room still less in size, and this was filled with pieces of furniture, bronzes, statuettes, and other things ; put away in it rather than with any pretence of arrangement ; among them, the cabinet by Reisener (No. 1088).

A fourth room, only thirteen feet by nine, was also on this floor. It was entered either from the small back drawing-room or from the landing at the top of the stairs. This was the room occupied by Mr. Jones during his last illness and in which he died. The camp bedstead and several pieces of furniture left scarcely any space to move about. It contained a lac commode (No. 1094), the pair of encoignures (No. 1092), and two tables by Reisener (Nos. 1093, 1095). The very charming clock (No. 1005) was on the chimney-piece, and upon the lac commode were another clock (No. 1004) and the two bronzes—copies of the figures by Michael Angelo on the tomb of Lorenzo dei Medici (No. 983). A pair of pictures by Fragonard (Nos. 559, 560), and others by Gainsborough (No. 555), Frith, Frost, and Copley Fielding, were round the walls.

CHAPTER III.

PORCELAIN.

THE character of the collection of china and furniture bequeathed to the South Kensington Museum by Mr. Jones has one remarkable peculiarity. It consists, with very few exceptions, of works made in France between the years 1700 and 1790: of the style and fashion which prevailed through scarcely more years than the lifetime of a single man. Even the exceptions which include examples of Chelsea, oriental, and Dresden porcelain fall within the same period; and many of these pieces were not bought on account of the quality and rarity of the china, but because of the French mounts with which they are decorated.

There are several good books which supply a detailed history and descriptions of the French furniture and the Sèvres porcelain of the last century. But as these are not always at hand it may be not out of the way to give a brief account of both these manufactures, and so attempt to add some further interest to an examination of this collection. Our description shall be as short as possible; merely an abbreviation of the authors to whom reference is usually made, and chiefly in their own words.

Porcelain is composed of two substances, the one fusible, which produces its transparency, the other infusible, which enables it to sustain without melting the heat necessary to vitrify the fusible portion. There are two kinds of porcelain, the "hard" and the "soft" paste. The soft paste will not

bear the high temperature which the other kind requires, and is easily scratched with a knife. This last difference serves as a practical test by which to distinguish soft from hard paste.

The rarest, the most beautiful, and the most valuable of all porcelain is the French soft paste; and of the different French manufactures, that of Sèvres. This soft porcelain was made from about 1700 to 1770, when the hard porcelain was introduced at Sèvres, and both kinds were made until about 1800, when the making of Sèvres soft paste was discontinued.

The soft paste porcelain is remarkable for its creamy and pearly softness of colour, for excellence of the painting, and for the depth of glaze. When the hard paste was introduced, being a material more compact and less absorbent, the colours painted on it failed to produce the same delicate effect. There is only one specimen of the hard paste, and that merely a cup and saucer, in the Jones collection; the latest dated piece has the mark II. of the year 1786.

The manufacture of soft paste porcelain was by degrees brought to perfection at Sèvres, and the highest quality was made during about twenty or thirty years after the middle of the last century. But the manufacture did not originate there. Soft porcelain had already been made at St. Cloud and at Vincennes.* There is no example of the first of these earlier manufactures in the Jones collection: but there are specimens in the ceramic galleries of the South Kensington Museum. The transfer of the royal manufactories from Vincennes to Sèvres took place in 1756.

There are three examples of the Vincennes porcelain in the Jones collection. One (No. 999) is a clock; date 1754: the shape is a kind of pedestal, with ormoulu mounts; the plaques are decorated with flowers in groups, and a Cupid. The borders are formed of interlaced ribbons of dark blue. The other pieces are cups and saucers: one (No. 775) turquoise colour, also of

* and at
Meuicy
D.V.

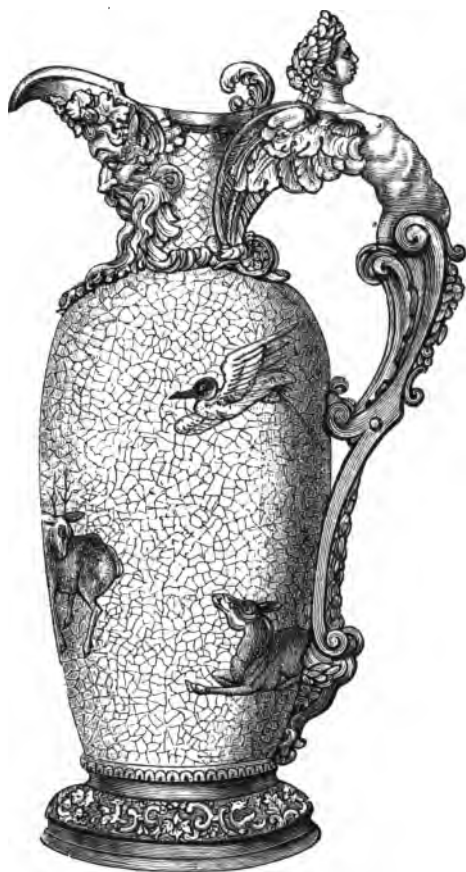


FIG. 18.—ORIENTAL PORCELAIN VASE WITH ORMOULU MOUNT, NO. 809.

the year 1754; the other dark blue, dated 1753, with medallions, on which marine subjects are painted.

The distinguishing mark of Sèvres porcelain is two Ls crossed or interlaced, with a letter which serves to mark the year in which the piece may have been made. But the first alphabet after the mark became by royal order compulsory, begins in 1753, three years before the transfer from Vincennes to Sèvres, and ends in 1777 with the letter Z. In the year 1778 the letters were doubled, and the second alphabet ended in 1795 with RR. After this other marks were used, but it is not necessary to say more about them here, as the manufacture of Sèvres porcelain after that date was with very rare exceptions of hard paste, and no examples of so late a period are in the Jones collection.

There are specimens in the Jones collection of almost every variety of colour which was used at the best period to decorate Sèvres porcelain. Pieces then made for use had generally a plain ground, painted with flowers or fruit; but more valuable pieces, or those which were intended for the ornament of rooms or for state dinner services, had coloured grounds, of which the oldest and in the opinion of many the richest was the *bleu de roi*. This colour was sometimes relieved by delicate gold arabesques, or marbled with little veins of gold, like *lapis lazuli*.

Other favourite colours were "*bleu-turquoise*," violet, yellow, green, (this last of different shades, "*vert pomme*," "*vert jaune*," "*vert pré*," or "*vert Anglais*,") and red, and especially the rose pink, commonly and improperly called *rose Dubarry*. This well known rose pink should rightly be called *Pompadour*, as it was invented twelve years before *Dubarry* appeared at court. It was the favourite colour of *Madame de Pompadour*, and almost all the best pieces were made before her death in 1764.

Another beautiful form of decoration is that known as the

jewelled Sèvres, in which the ornament is composed of small gems or bits of enamel applied in intricate patterns to the ground, and surrounded with gilded settings. No Sèvres of this kind was made, it is said, before the year 1780.

The variety of objects and the different shapes of many of them which were manufactured at Sèvres are almost unlimited. Not only dinner services were made, and sets of cups and saucers, but vases and clocks, jardinières and basins, statuettes, snuff-boxes, bonbonnières, single figures and groups. Plaques and slabs were also made to be inserted in the panels of cabinets and tables. Some of the best artists of the time were employed as modellers of the statuettes and larger vases, among them Falconet (whose original marble of *La Baigneuse* is in the Jones collection) Clodion, Bachelier, and Duplessis. Other artists, no less eminent in their way, designed and painted the flowers and wreaths and the single figures and groups.

The very large sums which have been given for good examples of the best period of Sèvres porcelain in our own times has often been the subject of amazement among those who know but little of the subject. It is not enough that they should be ready to acknowledge that for the purpose of ornamenting a room nothing can equal it for richness of effect and beauty of appearance. Even then the sums at which vases and services have sold seem to be not only extreme but without excuse. Nor again does it appear to be a sufficient explanation when they are told that every year a considerable proportion of what exists is injured or broken, in spite of every care taken to preserve it, and that we know no means of reproducing porcelain of the same quality and excellence as the old Sèvres.

But possibly it may serve more as an excuse—supposing an excuse to be necessary—for spending sums so large upon works of art never of great size and often small and fragile, when we remember that originally and when first made the value of

many of the best pieces was very great. Although small objects such as cups or tea services may have cost much less, yet even as regards them the difference in the value of money one hundred and fifty years ago must be taken into account. For large specimens, such as vases, plaques, etc., upon which the skill of the best sculptors and painters was employed, sums were spent which seem as astonishing as modern prices. Not to speak of the vase which was given by Napoleon to the king of Etruria, worth (it was said) £12,000, there still remain among the records of the manufactory memoranda of purchases of cups and saucers by Madame Dubarry, for which she paid £30 and more, of a supper service of twenty-four pieces for nearly £150, and for some decorative pieces, £120 and £130. A dinner service, made for the empress Catherine the second of Russia cost more than £13,000—équivalent at the present day to nearly double the amount—and Louis the fifteenth is said to have spent more than £20,000 in one year for bouquets of enamelled and painted flowers. Single plates cost about the year 1770 from £5 to £10 each.

Nevertheless, the prices at which within the last twenty years fine examples of Sèvres porcelain have sold must be acknowledged as enormous. In 1772 the prince de Rohan paid for a dinner service £828: in the year 1870, one half of this service was sold by public auction for £10,200. In 1874, a single cup and saucer, turquoise colour, fetched £189. Thirty years ago sets of vases, three in number, were regarded as sold at an extravagant price if they exceeded (as at Lord Pembroke's sale in 1851) £1000. Since then single pairs have sold for more than double that sum, as, for instance, at the same sale with the cup and saucer just mentioned, £1,890 was paid for two jardinières, and £6,825 for a pair of vases not quite twelve inches in height. Even this large sum has lately been exceeded. Six or seven years ago three vases, which it is believed were purchased about the year 1830 for £400, fetched at Christie's ten thousand pounds.

We must bear in recollection that up to the date of the death of Mr. Jones the collection of Sèvres porcelain in the South Kensington Museum consisted of a few pieces only ; some two or three small vases, a plaque, some cups and saucers, a larger number of plates and one or two biscuit groups. These are all sufficiently good of their kind and useful for students, art workmen, and manufacturers. But it was beyond the means of the museum authorities to purchase large specimens, and for these they were indebted to private possessors from time to time as a temporary loan ; more especially to her Majesty the Queen. The little collection belonging to the museum was fortunately purchased as opportunity occurred at prices much less than would be asked now : for instance, the beautiful rose Dubarry cabaret was bought at the Bernal sale for £91.

The importance, therefore, of the Sèvres china bequeathed by Mr. Jones can scarcely be overrated : and this, not merely as regards amateurs or people who will examine it with a view to guide them in their own purchases and selection, but more especially with reference to manufacturers and workmen. It would be impossible within our space to notice even a considerable proportion of the pieces, with any explanation of their various details. There are between fifty and sixty examples, more than twenty of which are in pairs. They include vases of large size and of the finest forms, jardinières, bowls, ecuelles, baskets, clocks, cups and saucers, &c. In fact, almost every known style, with two or three exceptions, may be found here represented and of the best period.

Among the rarest of the colours which were used at Sèvres is the pale yellow or canary ; the pair of jardinières (No. 772) are of this colour, as the ground ; the other ornaments consist of medallions in blue, pastoral subjects. Another piece of canary is No. 753 ; a jug and bason ; also with pastoral subjects painted in blue.

The pair of vases (No. 749) nearly fifteen inches high came



FIG. 19.—LYRE CLOCK. SÈVRES, NO. 1004.

from the Bernal collection. They are of a form of which few specimens are known to have been made; the colour is gros bleu,



FIG. 20.—SÈVRES VASE, DARK BLUE, NO. 748.

with gold stripes across. Each vase has two medallions, one of them representing trophies, and the other a heathen sacrifice;

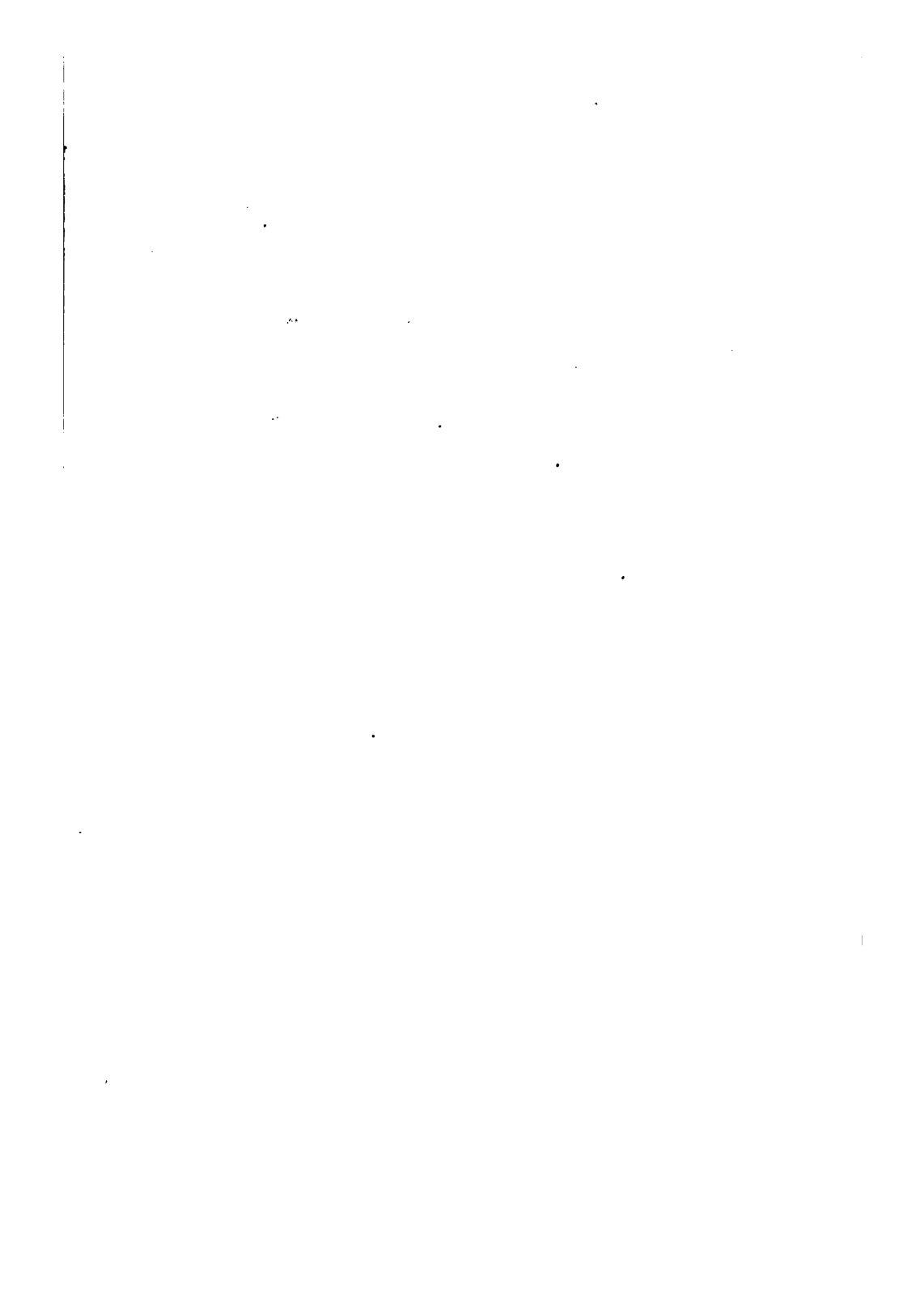
the pagan deities seem to be intended for Bacchus and Venus. These fine vases were sold in the Bernal sale for seven hundred pounds, but not to Mr. Jones; who purchased them some time afterwards for a considerably larger sum. Two other vases of the same colour, gros bleu (No. 748), are similar to a pair in the possession of baron Ferdinand de Rothschild. One other gros bleu vase may be noticed (No. 747) as it is known to have been bought at Christie's a good many years ago by Mr. Jones, for twelve hundred pounds. This stands about nineteen inches high and is also decorated with two medallions; in one of them is a group of flowers, in the other are Diana and a nymph in a landscape. The two vases (No. 782) of the same colour and the pair of green vases (No. 783) made up the set of five which, in the lifetime of Mr. Jones, were ranged upon the chimney-piece in one of the drawing-rooms. These two pairs of vases are admirably painted with groups of figures, nymphs and cupids, and with bouquets of flowers suspended by ribbons.

The pair of gros bleu vases, No. 743, with ormoulu mounts and snake handles, belonged to Horace Walpole; for the rose Dubarry jardinière (No. 787) Mr. Jones refused £1,600. The cup and stand (No. 789) is the only specimen of the rare and beautiful jewelled Sèvres in the collection. The mark is the double L, and without any letter. The pair of spiral dark blue candlesticks (No. 798) are extremely rare examples of Sèvres, and the mounts also are good.

One of the most beautiful objects in the whole collection is the small clock, No. 1005. This is said to be of a peculiar kind of Sèvres porcelain, made especially for Marie Antoinette, to whom this clock is believed to have belonged. Whether this be so or not, the mounting is of the most delicate and exquisite design and workmanship; by Gouthière, and of his very best time. Another clock (No. 1004), two feet in height, is of a less uncommon form and colour; in the shape of a lyre, and dark blue. This is better in quality than a similar clock which,



FIG. 21.—SÈVRES VASE, GREEN, NO. 753.



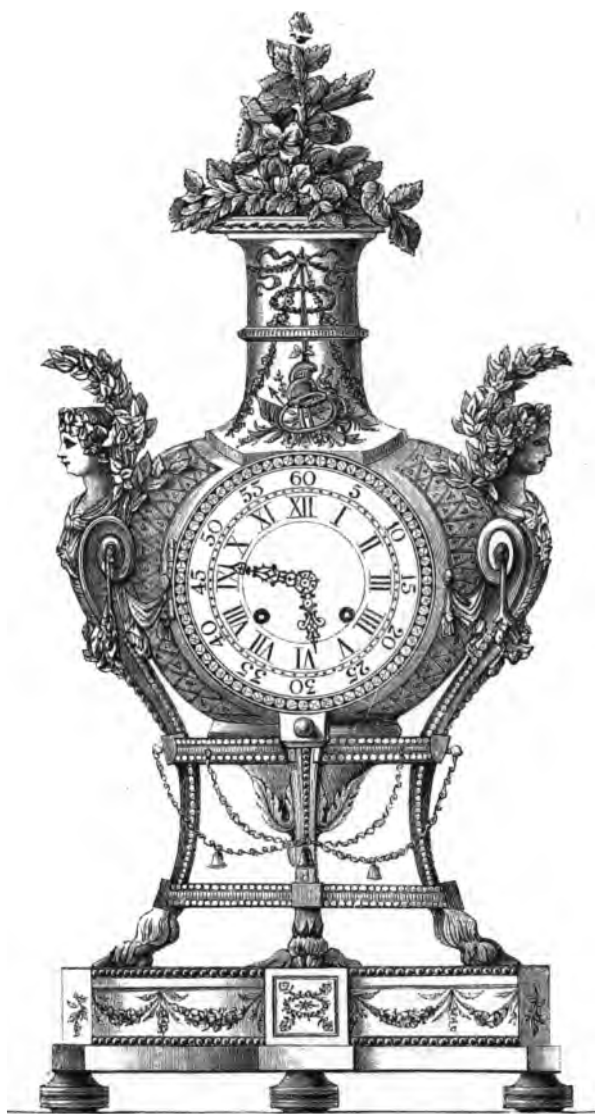


FIG. 22.—PORCELAIN CLOCK WITH MOUNTS BY GOUTHIERRE, NO. 1005.



FIG. 23. -SÈVRES VASE, DARK BLUE, NO. 765.

although damaged, lately sold in the Hamilton Palace collection for nearly five hundred pounds.

No. 765 is a gros bleu vase, egg shaped, with medallions of Cupid and Psyche. This was purchased at Lord Pembroke's sale, more than twenty years ago. After it had been delivered to Mr. Jones doubts were thrown upon its genuineness on account of the darkness of the colour. Mr. Jones immediately sent it off, by a special messenger, to the manufactory at Sèvres. He was assured that the vase is perfectly genuine and that the documents relating to it, together with the mould itself, are still preserved there.

The large vase No. 781, gros bleu with medallions, stood upon the chimney-piece in the small drawing-room in the house in Piccadilly. Upon one of the medallions is a group of flowers, and on the other are fishermen unlading a boat. This was lot No. 469 at the San Donato sale; and is thus described in that catalogue:—

“Grand et magnifique vase historique; bleu de roi, de forme ovoïde à col cannelé terminé par un rang d’oves et de perles dorées, couvercle à godrons d’or, guirlande de laurier dorée, et bouton formé d’un fruit doré’ anses contournées du dessin le plus élégant et piédouche avec guirlande et tore de laurier.

“La panse de ce vase est décorée de fort belles guirlandes de chêne d’or et de deux grands médaillons.

“Celui de la face représente un sujet par Morin, avec cette inscription :

Catherine II.

Gustave III.

Neutralité armée.

1780.

“Au revers, grand bouquet de fleurs peint par Fontaine. Les ors qui sont fort beaux ont été exécutés par le Guay, dont le vase porte la marque.

"Cette superbe pièce fut commandée par la grande Catherine à la manufacture de Sèvres et offerte par elle au roi de Suède."

There are one or two good specimens of the biscuit porcelain, but it is a kind of Sèvres manufacture which Mr. Jones does not appear to have sought after. A pair of seated figures (No. 769), upon bases of turquoise, a boy writing and a girl reading, deserves to be noticed. *



FIG. 24.—SÈVRES GROUP OF CHILDREN, NO. 799.

Mr. Jones added to his collection a few specimens of the best class of Chelsea china. Some of these may be compared with the Sèvres porcelain in excellence of colour and painting, but in design they are usually inferior. The two purple and gold vases (No. 826), with scroll ornaments and handles and with the panels painted with pastoral groups and birds of brilliant plumage,

* Same model as those in bronze on my Drawing room clock.

are of the highest quality. They were brought from Russia. Another fine piece of Chelsea is No. 827, dark blue, with gilding ; in the centre is a medallion—two children playing with a bird.

The manufactory at Chelsea dates back probably to about the year 1745, and the best specimens were made from about 1750 to 1765. The desire to possess such pieces has been very evident for the last twenty or thirty years: in fact, during the



FIG. 25.—SÈVRES GROUP OF CHILDREN, NO. 7996.

whole period of the formation of Mr. Jones's collection. It is true that the sums given for specimens at public sales have never quite reached the extent which Sèvres porcelain has obtained, but it has not fallen very far short. In more than one instance vases have been sold for a thousand pounds, and two celebrated vases were purchased by Lord Dudley for upwards of £2,000 each.

As with the Sèvres so with Chelsea porcelain. Until now the South Kensington Museum could boast only of small specimens : little figures, with two or three of a somewhat bigger size ; some candelabra, plates, and small vases. It could not show a single vase of the larger sort.

The few pieces of Dresden china which Mr. Jones seems to have cared to possess are good in quality, although neither rare nor important. He appears to have bought them not for any particular liking for that sort of porcelain but because of the ormolu mounts with which they are decorated.

The same remark applies to the examples of oriental porcelain in the collection. These exceed in number the pieces of Dresden china and are all good, indeed very good, of their kind—but no less evidently purchased in almost every instance on account of the mountings. Mr. Jones gave £300 for the pair of vases No. 815, and £600 for the pair of celadon vases some time ago at Christie's. The mounts of No. 807 are remarkably good.



FIG. 26.—CHELSEA VASE, NO. 827



FIG 27.—DRESDEN VASE, LIGHT BLUE ON GOLD GROUND, WITH ORMOULU MOUNT, NO. 832.



FIG. 28.—ORIENTAL PORCELAIN VASE, WITH ORMOULU MOUNT, NO. 815.

CHAPTER IV.

FRENCH FURNITURE.

THE furniture which forms so large a portion of the Jones collection is quite equal in rarity and value to the Sèvres porcelain. Nearly all of it is of the very best period of French art in that special manufacture, and several of the pieces are known to be by makers of the highest reputation. Other examples, on account of their having once belonged to famous and historical people, are of no less importance and interest.

We cannot fix a precise date for the introduction of modern marquetry. If we are to consider its first appearance as coeval with the use of woods arranged in panellings with bands of mouldings and fillets of light-coloured wood, we must go back to the end of the Renaissance. Early in the eighteenth century André Boule displayed two vases of flowers in inlaid work on the panels of an armoire. This gave a new impulse which developed rapidly; and from that time to the end of the century the style was adopted almost to an excess.

The progress of commerce had a great share in this development of marquetry work. Distant countries contributed their brilliant-coloured woods, and as the variety of tints increased the variety of designs in which they might be used for decoration increased in the same degree. A further supply was obtained by a method which submitted the wood to an artificial colouring.

When once the style of ornamenting furniture by this kind of marquetry was approved it grew with amazing rapidity. First,

bouquets of flowers were represented in their natural colours, and their leaves varied with every shade of green ; then came trophies of warlike, rural, or musical instruments, the last two being suspended and tied together with garlands of bright-coloured ribbons. There was but a step from pastoral scenes to amorous emblems ; quivers and torches with the customary doves were favourite subjects ; and to these were soon added figures either single or in groups ; shepherds and shepherdesses in sylvan groves filled the panels of secretaires and the sides of commodes and the tops of tables.

The best known artists who were employed in France in the making or decorating furniture from the middle to nearly the end of the last century are Riesener, David Roentgen (commonly spoken of merely as David), Caffieri, and Gouthière. Of these, the two first were the makers of the furniture itself—tables, cabinets, secretaires, &c. ; others, Caffieri and Gouthière, designed and executed the metal mounts. Riesener was born about 1730, and lived probably until the end of the century. He was much employed by queen Marie Antoinette, and some special pieces which he made for her are still known to exist. Some of his work was in plain mahogany and other woods ; but he is chiefly famous for the inlaid ornament or marquetry with which he often decorated the panels ; these were filled with graceful groups of flowers and fruits, sometimes of figures, executed with the utmost delicacy and precision of workmanship, and with the tints of the various woods perfectly arranged. David was his contemporary, and worked in the same style and method. Very little is known of Caffieri. The elephant clock, No. 1008, is signed by him.

Signatures of other artists, scarcely less skilful though perhaps not so well known as Riesener and David, are upon many pieces of the furniture in this collection. Some of these may be referred to ; the writing-table (No. 1052) has the stamp of Petit ; the small round table (No. 1058) has the stamps of both Pafrat and



FIG. 29. — MARQUETERIE CABINET, NO. 1082.



FIG. 30.—CLOCK MOUNTED BY CAFFIERI, NO. 1003

Carlin, who worked together ; the small circular table (No. 1067) with Sèvres top is stamped by E. Carlin, by whom some of the finest examples now in the Louvre were made ; another table (No. 1069) has the stamp of P. Garnier, one of the best workmen of his time, who lived in the Rue neuve des petits Champs ; and the commode (No. 1113) is signed by Oeben and Riesener, who married the widow of Oeben. Besides these, we find the stamp of P. Pioniez on a secretaire (No. 1034), of Denizot on a marqueterie commode (No. 1101), of C. Richter on the beautiful cabinet with the royal monogram and crown (No. 1115), and of Joseph on the fine commode with mounts by Caffieri (No. 1013). The pair of tables (No. 1039) seem at first sight to be Italian work ; but on one of them are the names of three French artists, D. Deloose, M.E., G. Jansen, and J. L. Cosson ; and on the other the name of G. Jansen alone. The letters M. E. mean "menuisier ébéniste."

The mounts which surround any well-made piece of French furniture of the middle and end of the last century are often attributed to Gouthière as the maker. He sometimes, but very rarely, signed his work ; and otherwise the only guide to identification is the quality of the workmanship and the beauty of the design. In many examples this testimony leaves but little doubt ; as, for instance, with regard to the well-known cabinet belonging to her Majesty, or to some in the possession of Sir Richard Wallace, or to some in the Jones collection. He is known to have furnished the mounts for Sir Richard Wallace's famous secretaire (exhibited for some time at Bethnal Green), and which was made by Riesener (whose signature is on it) for Stanislaus, ex-king of Poland, about 1765. Either this or the Queen's cabinet (which was exhibited at Gore House in 1853) may be taken by those who can remember or can refer to them as types of what the true work of Gouthière is. The magnificent clock in the possession of Sir Richard Wallace is another piece, and has the following inscription : "Boizot fils. Sculptit et executé



FIG. 31.—COLUMN AND CAN-
DELABRUM, NOS. 1142, 971.

par Gouthière, ciseleur et doreur du roy à Paris, Quay Pelletier à la boucle d'or ; ” and the date, 1771.

The mounts which were made by or may reasonably be attributed to Gouthière are exquisitely modelled and finished with perfection of workmanship. The skill required to maintain metal mouldings on the curved and waving surfaces of the wood is very great. The gilding originally applied to them is so good, and has been laid on so massively, that the metal has in general suffered no substantial injury down to our own times, and can be restored to its first lustre by soap and water.

Besides the *secretaire* or bureau à cylindre and the clock at Hertford house, already spoken of, there are many other works there of Gouthière. More especially two large commodes, and a third with the cypher of Marie Antoinette ; a very beautiful *cassiolette* in the lobby at the top of the great staircase, and two other *cassiolettes* in the drawing-rooms ; and to name one more work only, a pair of candlesticks made for Louis XVI. when dauphin ; the stems representing three female terminal figures supported on dolphins, which rest on a flat stand decorated with *fleur-de-lis*.

Several examples also in the Jones collection may be assigned, with scarcely any hesitation or doubt, to the hand of Gouthière. Among them, particularly,

the pair of candelabra (No. 971), the cabinet by Riesener (No. 1082), the commode, also by Riesener (No. 1113), and the table with small cabinet (No. 1078).

An earlier kind of marquetry, known as *boule*, distinguishes some of the most important and valuable pieces of furniture in the Jones collection. This manufacture owes its name to its first maker, or at least to the artist who is renowned as the maker of some of the earliest and certainly the best furniture of the kind. André Charles Boule was born in 1642, and lived ninety years. Louis the fourteenth appointed him director of the works at Versailles, where he supplied a large quantity of the furniture.

Boule itself is a peculiar kind of inlaid or veneered work composed of tortoiseshell and thin brass, to which other metals enamelled and ivory are sometimes added. Even in the first works of André Charles Boule the great capabilities of his new style were well understood, and fully carried out; the play of light upon the surface and the variety of curvature commonly found in different parts of the piece of furniture are admirably adapted to show off to advantage the rich materials employed. From whatever position we may look at good examples of this and of the succeeding period we find a brilliant and lustrous effect produced upon the polished metal; whilst the mingling of silver, brass, tortoiseshell, ivory, and enamel, supplies additional and beautiful tones of colour.

In the earlier furniture made by Boule the inlay was produced at great cost, owing to the waste of material in cutting; and the shell is left of its natural colour. In later work the manufacture was more economical. Two or three thicknesses of the different materials were glued together and sawn through at one operation. An equal number of figures and of matrices or hollow pieces exactly corresponding were thus produced, and, by countercharging, two or more designs were obtained by the same sawing. These are technically known as "*boule and counter*," the brass

forming the groundwork and the pattern alternately. In the later boule the shell is laid on a gilt ground or on vermillion. Sometimes the two styles are distinguished as the first part and the second part. The general opinion on the relative value of each seems to be that while admitting the good effect of the two styles as a whole, the first part should be held in higher estimation as being the more complete. We there see with what intelligence the elaborate graving corrects the coldness of certain outlines; the shells trace their furrows of light, the draperies of the canopies fall in cleverly disordered folds, the grotesque heads grin, the branches of foliage are lightened by the strongly-marked edges of the leaves, and everything lives and has a language. In the counterpart we can find only the reflection of the idea, and the faded shadow of the original.

There can be little doubt that a large majority of people who examine the Jones collection will have but a very incorrect idea of the money value of many of the pieces of furniture, and in fact will be slow to give credit to what they may be told about it. Accustomed to understand that twenty or thirty pounds is a fair sum to pay for a table and perhaps twice as much for a smart-looking cabinet, they will at first smile in contempt perhaps, and certainly in pity, when they hear that this or that single piece is worth hundreds or even, it may be, thousands of pounds. In some instances this high value is to be attributed not so much to the beauty of the furniture itself, or the rarity of specimens by the particular maker, as to some history which may be attached to it or to the person to whom it may have originally belonged. Thus, for the little and simple-looking tables, Nos. 1057 and 1058 (see plates 33 and 38) Mr. Jones was more than once offered and refused five thousand pounds.

But in whatsoever view we may regard such an offer—whether as reasonable or unreasonable—it must be still looked upon as an exceptional case, and to be judged according to the various feelings and sentiments of different people. The tables just



FIG. 32.—BOULE CABINET, NO. 1118.



FIG. 33.—WRITING TABLE OF MARIE ANTOINETTE. CLOSED, NO. 1057.



FIG. 34.—WRITING TABLE OF MARIE ANTOINETTE, OPEN, NO. 1057.

referred to are believed to have been part of the furniture which belonged to and was used by Marie Antoinette. There is documentary evidence existing to prove that they were given to Mrs. Eden afterwards Lady Auckland by the queen herself; and that they had never been out of the possession of the Eden family until purchased by Mr. Jones.

Scarcely six months ago a little table of about the same quality somewhat more richly ornamented and with plaques of porcelain in the side panels, also said to have belonged to Marie Antoinette, was sold at Christie's for £6,000. This was in the collection of the duke of Hamilton.

There are plenty of other pieces of furniture, however, in the Jones collection which are not merely valued at but which could readily be sold for many hundreds of pounds. Among these might be named—and merely by way of example—the large commode (No. 1113), and another very similar (No. 1105), which are worth, each of them, a thousand pounds; or the table (No. 1076) which a much larger sum would not purchase; or the cabinet of black boule (No. 1045) with ormoulu mounts and panels of marqueterie on the sides, for which Mr. Jones gave £3,500; or the oblong table (No. 1049) with lac panels; or the two pedestal cabinets (Nos. 1047 and 1048); or, to name only one other piece, the large boule armoire (No. 1026) which stood in the dining-room of the house in Piccadilly.

The writing table (No. 1090) may rightly be noticed, not so much because of any intrinsic or especial merit of its own, but as being the first piece of this kind of furniture which Mr. Jones bought. The circumstance itself is remembered, and he often alluded to it.

The *escritoire* (No. 1043), the work of Riesener or perhaps of his master Oeben, is a piece of furniture which will certainly attract the attention of almost every one (an engraving has already been given of it; see plate, No. 9: and also pp. 93, 94). Nothing can exceed the quality of the workmanship, or the beauty

of the design, or the perfection with which each part is adapted and fitted to the rest. It has a further interest, as this, again, is said to have been made for Marie Antoinette; and it is not easy even to guess at what a sum it might have been sold for in the recent sale of the Hamilton Palace furniture.

The caution already given must here be repeated: that it is not for their money value or even great historic interest only that these and other pieces of furniture in the collection are to be esteemed: but far more for their artistic excellence; and especially such pieces as the two pedestal cabinets just mentioned. These are almost matchless specimens of a style which is characterized (as a very distinguished art critic has observed) by a sort of feminine grace and elegance which is most attractive. The introduction into cabinets and tables of slabs or small plaques of Sèvres porcelain, gaily decorated with groups of flowers or pastoral groups, exquisitely designed and admirably painted upon the soft paste—the *pâte tendre*—so appropriate to such subjects, must have been extremely popular with the Pompadours and the Du Barrys of that luxurious time. The very aspect of such furniture marks them at once as suited *par excellence* to the drawing-room or the boudoir. We may agree also with the same writer in his complaint that so little as yet has been done in England in this blending of porcelain with inlaid precious woods in the higher class of cabinet work.

As with the Sèvres china so with this furniture by Boule, by David, or by Riesener, the sums of money which collectors are now ready to give for them seems to be beyond all reason. On the other hand, as with the Sèvres china, there is to a very great extent the same kind of explanation. Such furniture never could have been made, cannot be made now, except at an expense which would probably astonish people who are accustomed to judge of the cost of tables and chairs by the common furniture which they see every day in dining-rooms and drawing-rooms.

A secretaire was exhibited at Gore House in 1853 (No. 131)

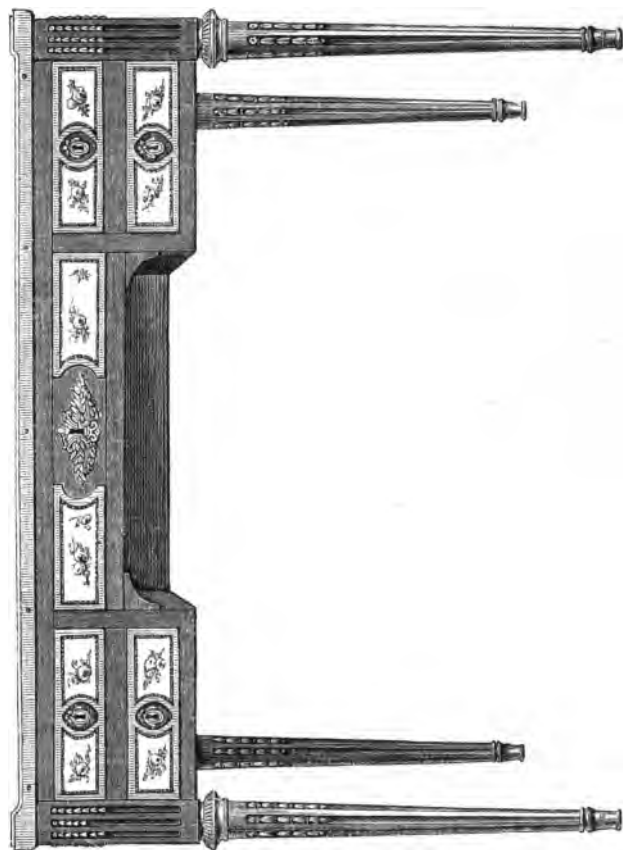


FIG. 35.—WRITING TABLE, NO. 1095.

which was made originally for Beaumarchais by Riesener, and cost in those days 85,000 francs; not much less than four thousand pounds.



FIG. 36.—ESCRITOIRE BY DAVID NO. 1043.

But, on this point, one or two examples of more recent date will serve as a further guide by which the prevalent error of judgment on this subject may in some degree be corrected. A large round marqueterie table, carefully inlaid with coloured woods, was lately made for the house of an English nobleman and cost nearly three thousand pounds. Maclise gave the design. More than three

years were occupied in making it, and the very best workmen, true artists in their particular line, were constantly employed. The famous cabinet with mounts by Gouthière in her Majesty's possession was copied, by permission, for the late marquis of Hertford, about twenty-five years ago. No one, unaccustomed to

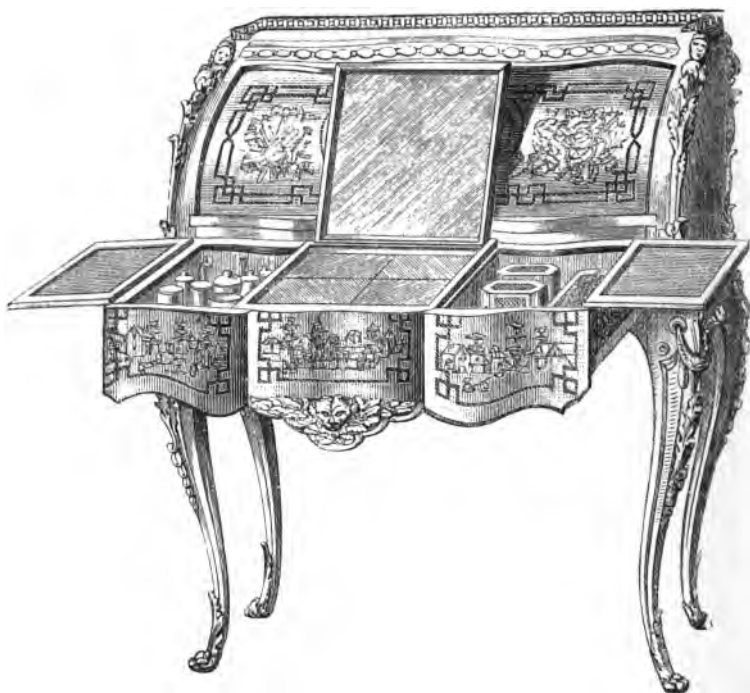


FIG. 37.—ESCRITOIRE BY DAVID, NO. 1043.

see furniture of such a kind, would believe that there could be much difficulty about the business. The wood was merely plain polished mahogany, without relief or inlay. Almost all the decoration was in the ormoulu mounts. The cabinet itself was of course made with the greatest care, and the lower part formed a table with a drawer in front. The height was



FIG. 38.--TABLE WITH SÈVRES PLAQUE, NO. 1058; FORMERLY MARIE ANTOINETTE'S.

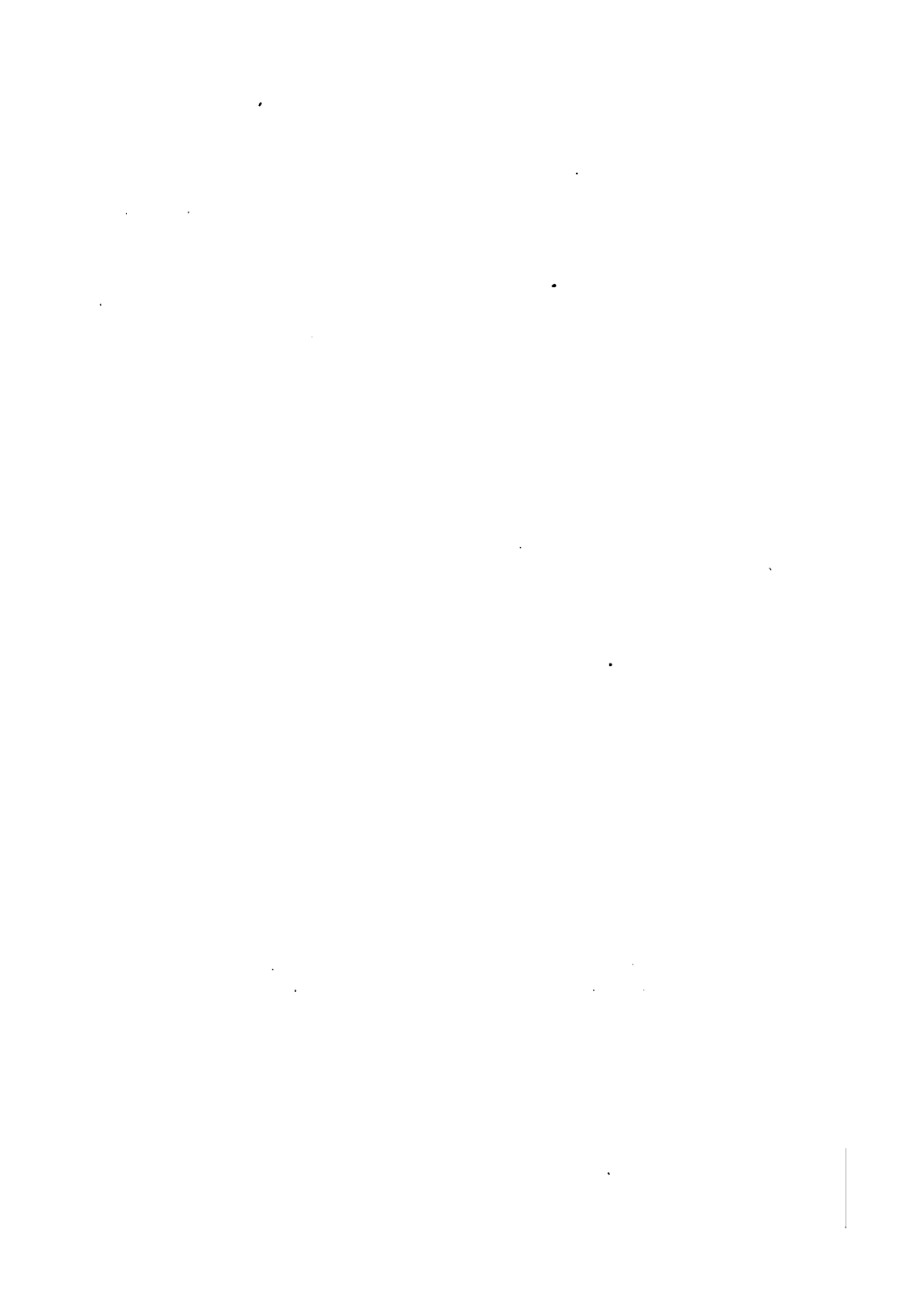
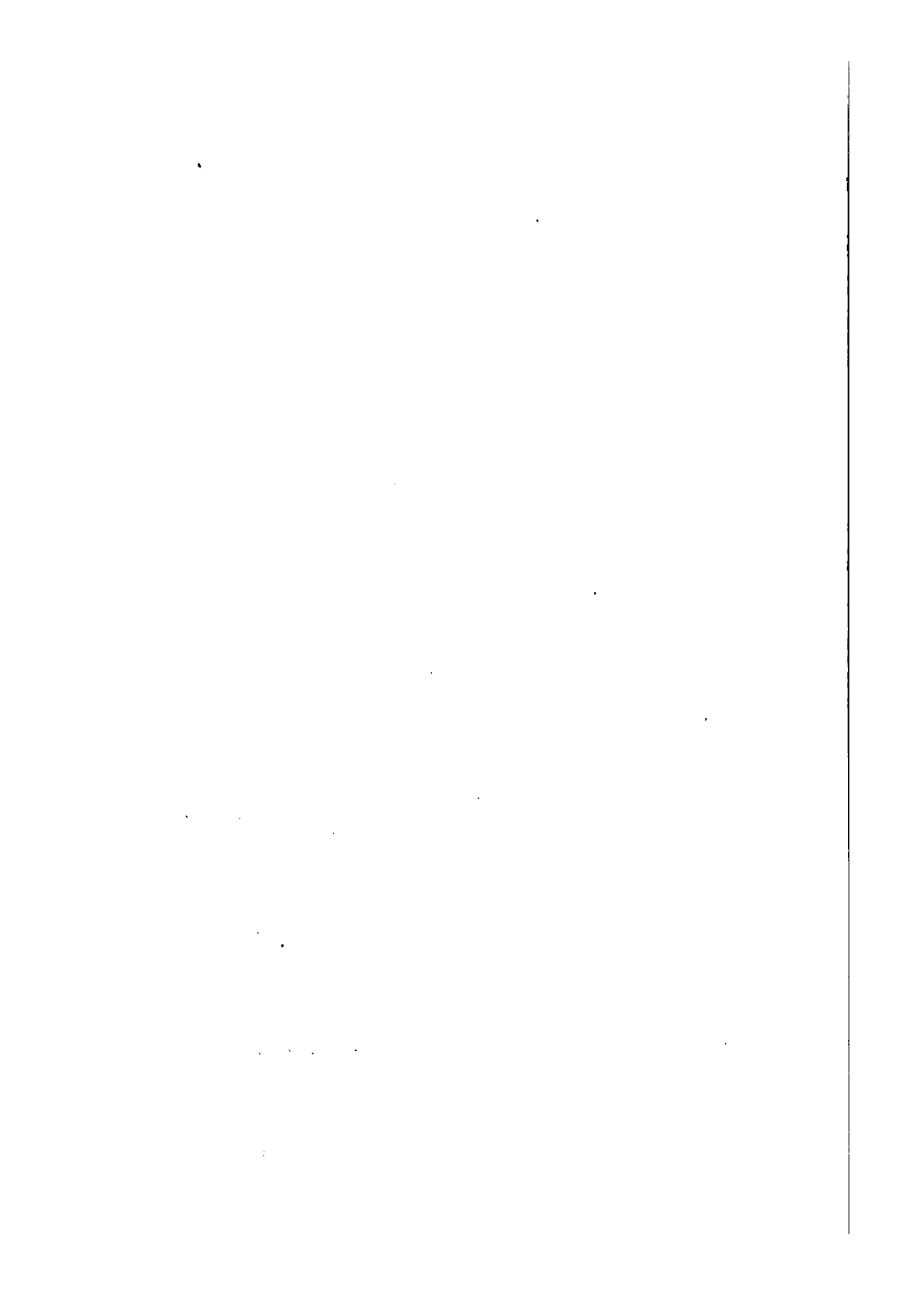




FIG. 39.—MARQUETERIE CABINET WITH SÈVRES PLAQUES INLAID, NO. 1046.



eight feet and the width rather less than five. Every pains was taken to chisel the metal work as delicately as the original; and it took months and even years before the copy was complete. The bills amounted to rather more than three thousand pounds: fairly spent in workmanship. A large part of the expense was incurred in the last finishing and fitting of the metal work. The execution of every bit of this, both in the original and the copy, is in the most perfect manner and forms the chief merit of the whole work. This cabinet is now at Paris, in the house of Sir Richard Wallace.

Once more: two superb *escritoires* stand, facing each other, in the middle of the magnificent picture gallery at Hertford House. One of these is the writing bureau already mentioned, made for Stanislaus of Poland; and it would be idle even to guess at the amount of money which might be offered for it if it possibly were to be sold. The other is a copy of a famous bureau or *escritoire* in the Louvre, known as the "bureau of St. Cloud," and which was made by permission of the late emperor Napoleon. Three years were occupied in making that copy, at a cost of nearly two thousand pounds. Another copy was made some years afterwards and exhibited in the last French International Exhibition; this was sold for three thousand five hundred pounds to an English peeress. If we remember these facts we shall be able to form a better judgment of the value of the objects bequeathed to us by Mr. Jones, and how large the debt of gratitude to him is from English workmen, who owe to his thoughtful kindness the means and opportunity at all times of examining for themselves some of the rarest and truest specimens which exist of French furniture of the best period, and by the most celebrated artists.

Some of the best pieces of furniture in the collection are ornamented with panels of lacquer work; of which the finest qualities are those which were made two, three, or four centuries ago in China and Japan. The commode (No. 1013) is a remarkable example of old lac panels, mounted with *ormoulu* by Caffieri.

The process of lacquering is usually this. The wood, when smoothly planed, is covered with a sheet of thin paper or silk gauze, over which is spread a thick coating made of powdered red sandstone and buffalo's gall. This is allowed to dry, after which it is sometimes polished and rubbed with wax, sometimes covered again with a wash of gum-water holding chalk in solution. The varnish is laid on with a flat brush, and the wood is then put in a room to be very slowly dried. From thence it passes into the hands of a workman who moistens and again polishes it, generally with a piece of extremely fine-grained soft clay slate. It then receives a second coat of lacquer, and when dry is once more polished. These operations are repeated until the surface becomes perfectly smooth and lustrous. There are never less than three coatings, and seldom more than sixteen; although it is said that some old Chinese and Japan pieces have received upwards of twenty.

The piece has then to be painted. The sketch is drawn with a brush dipped in white lead, and then with a graver, after which the design is finally traced with a pigment, diluted in a solution of prepared glue. The lines are done over with lac made liquid by camphor, and are then gilded. The reliefs are obtained with a thicker mixture of gum lac, and a peculiar kind, called Fo-Kien's, is used for the final touches.

Japanese lacquer work far surpasses even the finest Chinese specimens in delicacy and finish. It possesses, moreover, an unexplained property; a hardness which enables it to resist rough usage without being scratched, and also to endure high temperatures. Its polish is the most perfect known.

To make silver lacquer the lac is mixed with silver leaf, and rendered liquid by means of camphor. Lacquer on gold ground is the oldest and the most highly esteemed. Occasionally blended with silver, the deadened gold ground assumes a soft and pearly tone, in powerful contrast with the red, green, and yellow tints in relief. Still further to heighten the richness of the whole, little



FIG. 40.—COMMUNE WITH LAC PANELS AND MOUNTS BY CAFFIERI, NO. 1013.

cubes of burnished gold or silver stand out prominently in squares, as crystals might in the matrix.

Lacquer-work of this description is nearly always on a small scale : used for cabinets examples are rare.

Avanturine lacquer-work is somewhat less costly than the gold, and occasionally is to be seen upon large cabinets or coffer. The rich colour of the foundation is lighted up by the bright particles glittering over the entire surface. The gold disseminated throughout the several layers is deadened in proportion to its depth, and the eye seems to penetrate to the very lowest, as it would through a clouded gem.

Black lacquer is employed for all kinds of articles ; from the most marvellous work to the commonest objects and ordinary furniture. Black lacquer combines with all the other varieties, and is often stippled either with regularly spaced gold spots or with specks very minute and close together. The rarest kind of black Japanese lacquer is that known as "mirror lacquer." This never receives any addition of ornament or decoration. The Chinese black lacquer is of inferior quality, betraying cheap and hasty workmanship, and showing little depth above the surface of the wood.

Red lacquer seems to be peculiar to Japan : the small specimens met with are nearly always of a bright pure colour, and the decorations very carefully executed.

There are more than one hundred pieces, large and small, of what may rightly be spoken of as decorative furniture, in the collection bequeathed to the South Kensington Museum by Mr. Jones. It is not enough merely to say that, taken as a whole, all this furniture is of a very high class and of great rarity. We must further remember that the tables, the cabinets, the commodes, &c., are not to be counted by twos and threes, nor have been given to us as single specimens. Even if the donor had limited his gift to a selection by the Museum of some three, four, or five of his best pieces, it would have been a present of great value

and usefulness. But their value and their usefulness are immeasurably increased by the further accident of numbers. Workmen and manufacturers can now examine almost every piece side by side with three or four or more others of the same or nearly the same style, and learn much, not only from the excellence and beauty of a single example but from the variety which can be seen by comparing many.

The examples in the Museum of mediæval French, Italian, and English furniture are very numerous and very valuable; among them some which cannot elsewhere be rivalled. But when Mr. Jones died the French furniture of the period including Louis XIV. and Louis XVI. consisted only of four or five pieces. They are not bad of their kind; yet only one of them could claim to be regarded as equal in style or workmanship to the general character of the furniture which is in the Jones collection. Public museums have not the means to purchase which are at the command of private men, and they must often be content to do as much as they can and not as much as they wish. It is some consolation, however, to recollect that museums may look forward to a longer existence than private amateurs; and, as time passes on, collections inevitably get dispersed and sold in one way or another, and opportunities of lucky purchases may be secured, or even exceptional grants of public money may be supplied for some especial purpose. More than all, museums may not unfitly hope—and perhaps as years go on not seldom—for the kind remembrance of their wants by men of a character so liberal, and of a disposition to promote the welfare of their countrymen so just and foreseeing, as were Mr. Sheepshanks and Mr. Dyce and Mr. Forster, or Mr. Jones.

In the year 1853 a considerable collection of furniture, dating from the fifteenth to the nineteenth century, was obtained on loan from various houses and palaces in England, and exhibited at Gore House. This was among the earliest efforts of the Department of Science and Art to promote exhibitions of borrowed



FIG. 41.—SECRETAIRE, WITH LAC PANELS, NO. 1112.

works of art; and many people may remember the great interest and admiration which it excited, and the impulse which at once was given to improvements in the manufacture of furniture. The Jones bequest of French furniture exceeds in number three times the amount of all that was shown at Gore House, dating from the earliest period of Boule's work down to the year 1800.

The few pieces of furniture already spoken of at South Kensington before the present year included a couple of pedestals for candelabra (Nos. 96, 97, '66 in the Museum catalogue): these are made of wood, carved and gilt, each representing a triton supporting a basket of flowers. They were bought very nearly twenty years ago, when such furniture was to be obtained for much less money than it can be now: but the two pedestals cost even at that time almost three hundred pounds. Another piece is a secretaire or writing bureau (No. 138, '65): this was purchased a year or two before the pedestals, and cost £250. As an example it is not to be compared with the bureaux, the cabinets, and tables in the Jones collection. The marquetry is accurately enough inlaid, and the piece is effective as a whole; but the metal mounts are heavy and coarsely executed. In the careful and excellent catalogue of the furniture at South Kensington, compiled by Mr. Pollen, the following note is added to the description of this secretaire:—"It is in the manner of Riesener, but known specimens of the finer periods of this French manufacture are wanting in the Museum." Happily we are not now obliged to own the truth of this complaint. Two other pieces are of less importance. One (No. 8460, '63) is a console table, scarcely to be praised for elegance, and designed, as Mr. Pollen tells us, "in the rococo manner. It can hardly be called a style" he continues "from the utter abnegation of definite form or recognisable principle in its design. The folds and curves of shells may, perhaps, be taken as the nearest types in nature to the broken and disconnected curvings and whirligigs of this broken and unprincipled character of design." The fourth piece is a chair, carved wood

and gilded (No. 1354, '77). The fifth piece is a small oval table, which was purchased in 1874 at Mr. Barker's sale and cost nearly four hundred and fifty pounds. It is by David; and said to have belonged to the princess de Lamballe.

In mentioning these few examples of French furniture of the last century, some may think that the famous room (No. 1,736, '69) ought to have been also added. Possibly it should have been so, for it is among the chief treasures of the Museum, and an acquisition of unquestionable value. The merits and capabilities of the style of this room—which was fitted up originally for one of the ladies of honour to queen Marie Antoinette—will be better estimated after a careful study of the furniture in the galleries which are filled with the Jones collection. Whether the visitor or student, the manufacturer or the workman, goes first to the room or to the galleries he will not fail to appreciate the light which the one throws upon the other. The advantages of education which will be supplied by the memory of both together can scarcely be overrated.

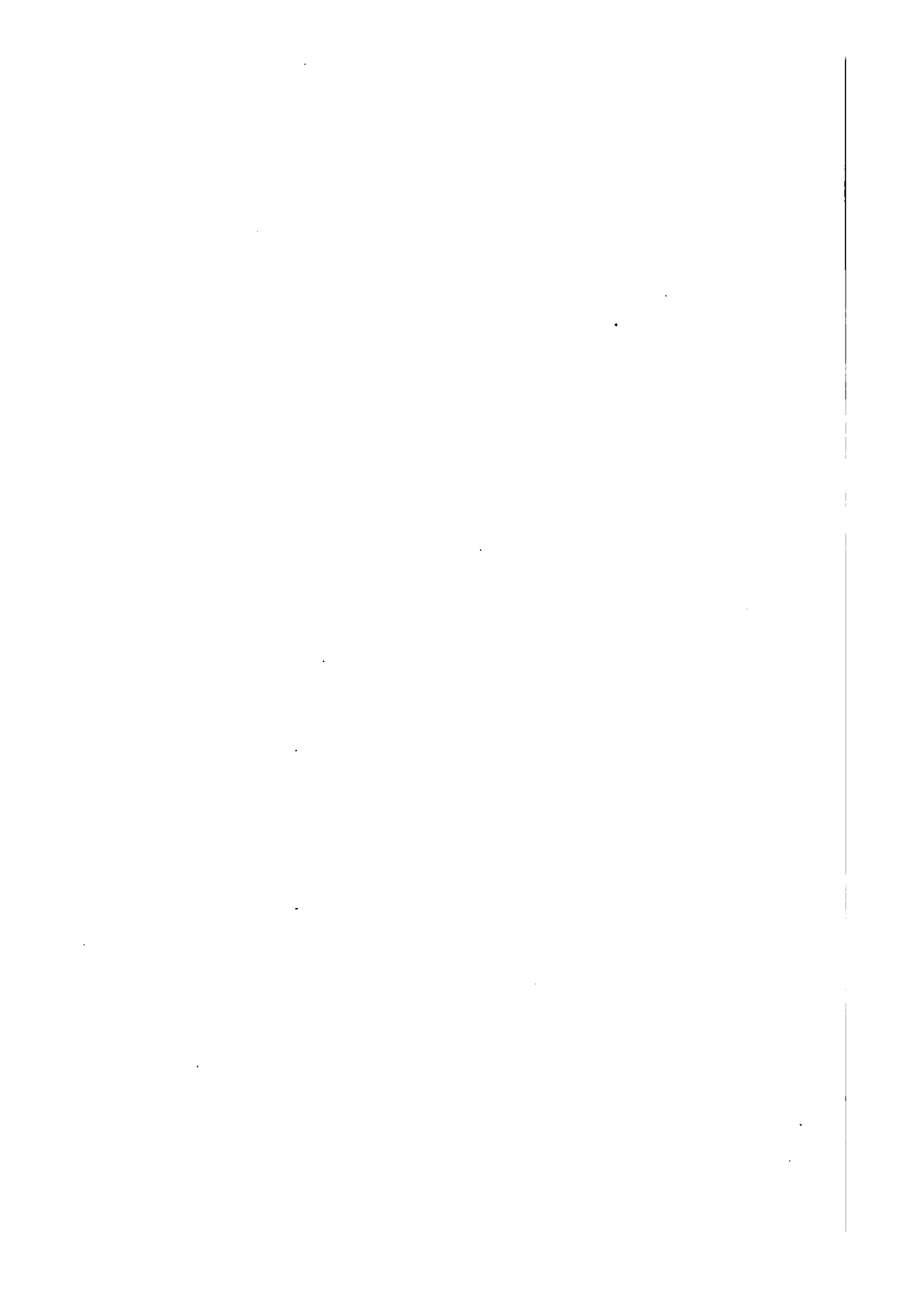
This handbook is not intended to describe or discuss the details of the decorations and general design of the furniture in the collection. Such a work will be left to another hand and to a complete catalogue. But a few remarks on some of the things may possibly suggest some additional points of interest.

The oval casket (No. 865), with monogram on a Sèvres plaque and ornamented with ormoulu mounts, belonged to the princess de Lamballe; and No. 1071 was part of the furniture of a room in the house of Mademoiselle de la Vallière. Shallow as the table appears to be, there is a drawer in it containing a desk and materials for writing. Two encoignures (No. 1066) deserve very attentive observation.

The cabinet, No. 1118, was one of the last purchases by Mr. Jones, in the year before his death: in fact, it had not yet been arranged with his other furniture but was put aside in a bedroom



FIG. 42.—BOULE CABINET OR ARMOIRE, NO. 1026.



on the upper floor. He gave nearly three thousand pounds for this cabinet, which belonged many years ago to Mr. Baring.

The large armoire, No. 1026, will probably be regarded as the most important piece of furniture in the whole collection, not merely for its size but for beauty of design and excellence of workmanship. The style is rather more severe than that which is usually seen in Boule's work ; and is undeniably far better in character and more true to right principles of ornamentation than any, even the very best, which was sold in the collection of the duke of Hamilton. It is said that there is nothing so grand as this in any of the galleries in France, but one very similar is in the marvellous collection of Sir Richard Wallace, and was most liberally lent for exhibition for some time to the museum at Bethnal Green. Mr. Jones purchased his many years ago from a house in Carlton Terrace, for a moderate sum. It is now valued at ten thousand pounds, and doubts have been expressed whether it could be bought—if it had been offered for sale—for even a sum so great as that. It was probably designed by Berain, and executed by Boule for Louis XIV., about the end of the seventeenth century. The style is broader and more bold than the usual work designed by Boule himself.

The two small tables, Nos. 1057 and 1058, have been already spoken of as among the most valuable and interesting in the collection. They can scarcely be surpassed in quality, whether of design or execution ; and (we may repeat) have an additional interest which few will be disposed to resist, as having been certainly in the possession of Marie Antoinette and used by her.

The year is uncertain in which Mr. Jones bought No. 1047 but it might be ascertained, because the *Times* newspaper had an article referring to the sale in which it was sold, and to the large sums which even at that time, about sixteen years ago, were given for objects of that kind. This cabinet is made of kingwood, with ormoulu mounts, and inlaid plaques of Sèvres porcelain. The largest of these, in the centre, represents a camp scene.

Much as the writer in the *Times* may have wondered about it, this cabinet would now perhaps fetch more than double the sum for which it was then bought; it is believed, for two thousand seven hundred pounds. There is no piece in the collection more admirable in quality.

The little book-stand, No. 1042, is pretty and characteristic of the time when it was made. It was sold, though not at that time purchased by Mr. Jones, at the Bernal sale. The design of the shape, the workmanship, and ornamentation are equally good and elegant. The top of the flat part of the stand represents a temple in the centre with a group of two figures on each side of it: a gentleman and a lady, seated, in a garden. The top is decorated with vases. The table No. 1076 is remarkable for the extreme beauty of the marquetry by David which is inlaid upon the top: they are not original parts of the table but have replaced what was first there, which was merely leather. The Sèvres plaques which surround the frame have always formed the decoration. The table No. 1065 belonged to the late princess Sophia.

The gilt ivory table (No. 1085) and the two carved ivory chairs (No. 1075) also partly gilded, are a portion of a set which was taken from Tippoo Sahib at the storming of Seringapatam. Warren Hastings brought them all to England, and they were given to queen Charlotte. After her death the set was sold, and divided: Lord Londesborough now has the couch, three tables, and four chairs; these have been for some time on loan to the Science and Art Department, and are at present in the Bethnal Green Museum. Two more chairs are in another private collection. There is no memorandum from whom Mr. Jones purchased his portion of this Indian furniture; but he gave £350 for the table, and £600 for the two chairs. The decoration of the table should not be passed over without remark; scrolls of leaves and flowers, thoroughly Indian in character, and yet with an appearance of French style and feeling about the design.

CHAPTER V.

ENAMELS, SNUFF-BOXES, AND MINIATURES.

THE Jones collection includes a very considerable number of enamelled gold snuff-boxes and other small objects which might not improperly be classed under the name of jewels. The beauty and unusual excellence of many of these things will be the admiration of every one; and a few words of explanation about enamelling as an art may not be uncalled for.

It will be well first to remark, however, that there is already in the South Kensington Museum a small collection of similar things, snuff-boxes and little decorative pieces for table or toilet use, bequeathed in the year 1878 by Mr. Mitchell. Many of these are of great interest, especially one enamel by Petitot.

Two or three years ago an extremely important and extensive collection of objects in gold enamelled was removed from the South Kensington Museum, where it had been kindly left for exhibition for a considerable time by its owner, Mr. Goding. This included the large number of two hundred and five examples; chiefly snuff-boxes, with portraits and other decorations inserted on the lids and sides, besides the enamel ornaments in various colours. There were also other things, such as étuis, patch-boxes, &c. Many of the pieces in this collection were very fine and of the rarest quality; some probably quite equal to any in the Jones collection. It is understood that when removed from the Museum they were purchased in one lot by a London dealer, for a sum exceeding thirty thousand pounds.

Enamel is a mixed material fused and vitrified by the action of fire, and may be applied to the decoration not only of metal but of stone, earthenware, or even glass. Generally, the term "an enamel" is restricted to metal-work so ornamented, the one requisite being that the vitreous decoration shall have been fixed in its place by fusion. Enamel is, in fact, glass composed of metallic oxides to which certain fusible salts have been added under heat enough to affect the surface to which the paste is to be permanently united. The metallic oxides give the required colours; and these colours are liable to change under various degrees of temperature. The plate is first prepared for the artist by annealing carefully a thin piece of metal, usually gold, and then coating it with a dead white enamel. After the plate has been fired, a second coating of enamel is applied, and the plate returned to the oven. It is afterwards coated for the third time, but now with a more easily fusible glass, which is technically known as "flux." The ground having been thus prepared is carefully ground smooth, and the plate is then ready for the artist. He not only must know what exact colours to employ but he is further limited by the fact that he can use only such substances as will be permanent at the temperature to which the plate will be subjected. After each layer has been spread over the surface the plate must be fired; and there will be no means of correcting a fault except by the tedious process of grinding away a portion of the plate. Considering all these difficulties and the frequent failures which must, in spite of every care and precaution, occasionally happen even to a workman of the highest skill and after years of experience, it will be easy to understand, in examining the specimens of enamelled gold in the Jones collection, the great skill and patience which were necessary to determine the right degree of heat and the time also of exposure, which produced the exact tint or shade of colour, and no other, intended by the artist.

The most hasty glance at the beautiful objects of this kind in

the Jones collection shows that such enamel decoration is limited, whether in pastoral subjects or in groups of flowers or in portraits, to a small size ; in fact, a miniature scale. With respect to portraits, painting in enamel may claim one great merit. A likeness is of course more difficult to take in enamel than in oil or water colour ; but if correctly and successfully preserved through the several stages of the fire it will bear comparison with any other method of painting, and has the further inestimable quality of not being subject to change from length of time or liability to fade. The practical knowledge requisite to produce first rate portrait enamels has seldom been acquired ; and the names of artists who have been masters in the art, whether English or foreign, may be reckoned on one's fingers. We may therefore cease to wonder at the rarity of their works, the eagerness with which they are sought after, and the great value at which they are esteemed.

Mr. Jones seems to have confined himself to the purchase of fine French enamels of the last century or the end of the seventeenth ; but there is a good example of the earlier enamel of Limoges, and a most admirable tazza and two salt-cellars of the same work. The best period of the Limoges art was from about 1530 to 1560 ; and to this time Mr. Jones's specimens are to be attributed. The South Kensington Museum, happily, is rich in Limoges enamels of this period, of very high quality ; and there will be no disappointment found in comparing the tazza and the salt-cellars just spoken of with the best among them.

Limoges had been long celebrated for its enamelled work before the sixteenth century ; but it was of a character and style very different, as may easily be seen from the slightest examination of the caskets, crozier heads, diptychs, reliquaries and other church ornaments of the thirteenth and fourteenth centuries. This earlier style is that which is commonly known as "*champlevé*" enamel ; a process by which a slender line of metal shows on the surface the principal outlines of the design ; the slight hollows

made in the plate of metal itself being filled in with the different coloured enamels. But in the later school, which began about the year 1500, the artist no longer used a graver, nor hollowed out shallow cavities or depressions in his plate of metal. The whole surface was now entirely concealed under the enamel, which, spread upon it by a pencil, expressed at the same time both the outline and the colouring.

The greatest names among the Limoges enamellers are Pénicaud, Léonard, surnamed Limousin, Pierre Raymond, and the family of Courtois. Of these, the Courtois, by one of whom the cup in the Jones collection (No. 855) was made, require a brief notice.

This family furnished a large number of enamellers ; and their name is found written in a variety of ways ; Courteys, Corteys, Corteus, Court. The largest enamels ever made were from the hand of Pierre Courtois, more than five feet high. These are naturally somewhat coarse in design and execution ; but a very large plaque is in the British Museum, signed Courtois, a Crucifixion, admirable and beautiful in every respect. There were two Jean Court, or Courtois ; one of whom is distinguished by the surname Vigier ; and the cup of which we are now speaking was made by him.

It has been said that two enamel plaques at Berlin and three cups, the best of which was in the collection of Comte de Pourtalès, are the only works known with this artist's signature, and that all of these bear the same date, 1556. If this be so we must now add another piece. The other five have the same inscription on each of them : "A Limoges, par Jean Court, dit Vigier." But Mr. Jones's cup is signed thus : "I. COURT. DIT. VIGIER. MA. FATCT."

This cup stands, with its cover, in height rather more than eight inches and in width seven inches. The hollow of the basin represents in grisaille the Israelites gathering manna, which drops from the clouds ; Moses stands in the midst holding a staff

upraised in his right hand. A border is above this, running immediately below the rim ; an arabesque decoration in gold upon a black ground. Outside on the bottom of the cup are four masks divided by a bold scroll ornament, above which is another arabesque in gold with a border of fruit and leaves. On the base of the stem is a beautifully designed ornament of fruit and scrolls, divided by small half-length figures on pedestals. Fruit and masks are again shown upon the foot itself, with an arabesque in gold. The outside of the cover is in two compartments: one represents the destruction of Pharaoh in the Red Sea, the other the rejoicing of the Israelites with the song of Miriam. Inside the cover are four heads, two of women and two of men, in oval medallions ; and the space between each is filled with the same elegantly designed arabesque ornament in gold. The two chief subjects, the gathering of the manna and the destruction of Pharaoh, are admirably designed and executed. Very probably so fine an example of the work of Jean Court would have sold in the Hamilton sale for nearly a thousand pounds.

The two salt-cellars (No. 876) are also good, and in condition uninjured. They are hexagonal, and eleven of the paintings represent the labours of Hercules ; the twelfth, his birth. All are executed in grisaille. Each plaque measures an inch and a half, by about an inch and a quarter. The mounts are silver gilt ; but of somewhat later date than the enamels. A concave piece of enamel is fixed in the top of each to hold the salt ; on one of them is a man's head, on the other a woman's. There has been an inscription in gold, now almost illegible, at the top of each plaque. In some cases merely the name "Hercules ;" in others another word of explanation, such as "Hercules & Dejanira," or "Lidran" for the Hydra. Small concave pieces are also inserted at the foot of each salt-cellar.

Another salt-cellar may be here mentioned (No. 978). This stands about twelve inches high ; and seems to be of Italian design and workmanship. The top is shaped as a pyramid,

supported on the curved tails of three tritons. The base upon which the tritons rest is again supported by three children standing upon dolphins. This was bought at Christie's for £190.

The Limoges enamels gradually declined in excellence after the middle of the sixteenth century ; and about a hundred years afterwards may be said to have fallen, at any rate comparatively, into complete decay. Neither the artists who could design nor the workmen who could execute had left any worthy successors behind them. But at that very time, about 1630, a new method was found of applying enamel. This discovery is attributed to a French goldsmith named Jean Toutin. His process was improved upon by his pupils, and especially by Petitot, who carried it to matchless perfection as applied to portraits. By this method opaque vitrifiable colours were laid (the plate usually being gold) upon a thin ground of enamel, and passed through the fire with scarcely any change in the tints. These opaque colours were applied upon the enamel ground, in the same way as water colours are laid upon ivory. Many of the miniature portraits executed in this manner for about a hundred years after 1630 by a number of known artists, both French and German, are extremely good : but the name and renown of Petitot stand above them all. No one has ever equalled the delicacy of his drawing, or the spirit and skill of his colouring. Some of the portraits which he painted are scarcely larger than a sixpence ; yet the merit of the design and the precision with which it is traced, the clearness with which the features are defined and the perfection of execution, leave scarcely an opening for criticism.

Petitot was born at Geneva in the year 1607, and died near the same city at Vevey, to which place he had retired in his old age, in 1691. For some years he worked in England, and was greatly patronised by Charles the first. After the death of that monarch he went to Paris, where he executed the famous portraits of Louis the fourteenth and of the chief persons of his court ; many of which still exist uninjured. A magnificent assemblage of these is in

the Louvre ; and some remarkable examples are in Mr. Jones's collection.

The working palette of an enamel painter is rich in variety of colours. Metallic oxides readily lend themselves to an infinite number of combinations with glass. The green, blue, red, turquoise, greys, orange, and yellow, are to be obtained either pure or compound, so as to form shades as gradual as a chromatic scale. The light red colour is called in old books upon the subject "the chief and paragon of all." It is said to have been discovered by a goldsmith who studied alchemy, and found it one day at the bottom of his crucible in trying to make gold.

The difficulty of the process in all enamelling upon gold or other metals has been already noticed : and this difficulty is the greatest in the case of portraits. All the kinds of colours are not equally fusible. The artist must, therefore, be thoroughly acquainted with the precise degree of temperature and the length of time that each will stand without melting too much and running one into another. When this knowledge is acquired he places the very hardest first, then the hard, and so on. The same plate may be subjected to the furnace as often as twenty times ; and we may easily imagine the risk and obstacles in the way of a successful result.

Almost every example in the Jones collection is well worth careful study and a detailed description, but we must confine ourselves to the notice of a few only.

Probably in mere money value as a single piece the snuff-box painted by Blarembeghe (No. 922) which has been estimated at fifteen hundred pounds would rank the highest. No workmanship can exceed this in perfection and beauty, and the design of every subject is equal to the workmanship. The shape of the box is oblong with the corners cut off. The panel on the top and the four panels on the sides represent Æsop's fable of the Man, the Boy, and the Ass. The bottom of the box has a group of figures surrounding a kind of frame suspended on a pole,

from which a white cloth hangs on which the following inscription is written :--

“Quant a vous, suivez Mars, ou l'Amour, ou le prince,
Allez, venez, courez, demeurez en province,
Prenez femme, Abbaye, emploi gouvernement,
Les gens en parleront, n'en doutez nullement.”

Another inscription is inside the lid,

“De l'envie en fureur l'amour vous dedommage,
Et le plaisir d'aimer vaut mieux qu' aucun suffrage.”

The small compartments of the angles are filled with trees and flowers.

Other boxes are possibly worth nearly as much as the box by Blarembeghe. No. 901 is decorated with two miniatures by Petitot ; one of them is marshal Catinat, the other queen Marie Louise, the wife of Charles the second of Spain. No. 905 has miniatures of queen Marie Antoinette, and the whole family of Louis XVI.; this was formerly in the possession of prince Demidoff. On No. 925 is a fine miniature of Madame Scarron, afterwards Madame de Maintenon. Another snuff-box, No. 910, has an admirably executed portrait of the marquis of Granby inserted underneath the lid, with the following inscription round it :—“John, Marquis of Granby, to Brice Fisher, Esq.” A second portrait of Marie Antoinette is inlaid on the cover of No. 903, which is further richly ornamented with decorative borders of red enamel, mixed with lapis-lazuli and moss agates.

Many of the snuff-boxes demand peculiar attention, although without any portraits. More especially No. 911, an oval box of green enamel with circular pieces of dark blue and a border of twisted ribbon. A painting on an oval in the centre of the lid represents the worship of Venus, who stands half draped upon a pedestal. A flying cupid is embracing the goddess. Groups of children are painted with exquisite grace and charming design

on the dark blue medallions, with a variation of tint so slight as scarcely to be distinguished. Another dark blue oval medallion is in the centre of the bottom of the box. Another fine blue enamelled snuff-box, with a portrait of a little girl of about five years old (No. 906), is made with an imitation of a covering of folds of silk, and well deserves examination.

No. 907 is an oval piquè tortoiseshell box with gold open-work mounts, representing military emblems; on the top is a seated figure, to whom a female is offering the plan of a fortress, the elevation of which is also shown. There is nothing which indicates the particular fortress intended to be meant, but the box is said to have been given by Louis XIV. to marshal Vauban. No. 904 is also tortoiseshell, with a portrait by Isabey (signed J. P.) of the duke of Wellington. This was given by the late marquis of Hertford to Dr. Chermiside, who was physician to the embassy at Paris.

For a different reason than mere beauty of material or workmanship, one more snuff-box (No. 938) may have an interest for many people. This box belonged to Sir Thomas Lawrence, according to a note pasted inside by his executor, A. Keightley. Inside there is also another memorandum in a handwriting of about twenty years ago: "Sir Thomas Lawrence's snuff-box, gold mounted; the material is the cinder or lava of Vesuvius. The mosaic landscape at the top is Tivoli, and the waterfall exquisitely finished. The box was presented to Sir Thomas when last at Rome, and was sold amongst other things by Mr. Keightley, his executor, at Christie and Manson's the 9th of July, 1854, and is in all respects genuine."

The collection includes several boxes which have miniatures by Petitot inserted in them: and another (No. 900) may especially be noticed; rectangular in shape, with very charming little paintings in oil representing pastoral scenes. Again; a beautiful tortoiseshell snuff-box (No. 899), having on the top a full length portrait of Louis the fourteenth in his robes of state;

mounted in gold with an inner border of lapis-lazuli. Only one box more can be mentioned (No. 921); gold, and circular in shape: four small enamels are round the body of the box, and on the lid is a priestess sacrificing; a similar subject is painted on the bottom of the box.

Besides the miniatures by Petitot and others of his school, which are inserted in the lids of snuff-boxes, the Jones collection is remarkably rich in miniatures which (probably many of them having been taken out of snuff-boxes) are now in separate mounts. A large number of these are by the hand of Petitot himself, and were more especially the subject of admiration in the loan exhibition of miniature at South Kensington in 1865, to which they were lent by Mr. Jones. During the late donor's life-time sixty-two of these miniatures were arranged in three cases; a number so extensive that it would be impossible to notice them properly in this handbook. We can only say that among them are several of Louis the fourteenth, one or two of which are probably not to be equalled in any other collection whether in England or abroad.

Other beautiful miniatures are those of La Vallière, the duc de Vendôme, Mademoiselle de Blois, Olympia Mancini, cardinal Richelieu, Mazarin, Madame de Sévigné, Molière, La Grande Mademoiselle, Madame de Montespan, and the duc d'Orleans, brother of Louis the fourteenth.

The frame No. 738 contained in Mr. Jones's lifetime seven beautiful miniatures. This frame is itself curious. It is silver gilt and richly decorated with figures in repoussé work, with Fame at the top blowing a trumpet; on the sides are two cupids with wreaths and fruit. On the lowest portion of the frame is a cock with wings expanded, holding in his beak a ribbon to which a lion is attached on one side and on the other an eagle. The miniatures were Louis the fourteenth, the duc de Sully, Louis the fifteenth, cardinal Mazarin, Hortense Mancini, Armand de Meilleraye, husband of Hortense, and the duke of Luxembourg (Nos. 731 to 737).

Twelve named portraits were kept in one case in Mr. Jones's lifetime. Among them Anne of Austria (No. 664), Christine of Sweden (No. 667), the duc de Vendôme (No. 666), and marshal Turenne (No. 662). All probably have been taken from snuff-boxes ; they formerly belonged to prince Poniatowski and were bought against the competition of Lord Hertford. No. 708 is a miniature of Louis the fourteenth, as a young man, by Petitot, in a gold frame delicately enamelled with fruits and flowers in relief by Gilles Legaré.

In another case English miniatures were arranged ; among them two by Isaac Oliver ; Sir Philip Sidney (No. 630), and Henry, prince of Wales (No. 633). The same case also contained the miniatures of Devereux, earl of Essex (No. 640), by an unknown artist ; Charles the second, when young, by Cooper (No. 632) ; Butler, first duke of Ormond (No. 639), and prince Rupert (No. 637) by Cooper.

Two miniatures (No. 954), the one of La belle Hamilton, the other of Ninon de l'Enclos, are not only remarkable in themselves but for the very beautiful case in which they are kept. This is made after the fashion of a folding pair of tablets or memorandum book, of which the covers are formed of two plaques of exquisite old lac, of the highest and rarest quality, mounted within gold borders.

Two other miniatures (Nos. 727, 728) in separate frames require special notice. The frames are metal, heavy in design and character with lapis-lazuli borders. The paintings are portraits of king Charles the first and his queen Henrietta Maria. An inscription on the back of the queen's miniature states that both portraits are by Peter Oliver, and were formerly in the possession of the late queen Charlotte ; and before that in the cabinet of Louis the fifteenth. Charles is represented standing at the top of a flight of stairs, leaning on a cane ; behind him is a page carrying the king's cloak and hat. He wears the ribbon of the Order of the Garter, the star of which is fastened to his cloak.

The queen is also represented standing, dressed in white satin with a blue bodice. Her left hand rests on the base of a column, and in her right hand she holds a fan of four feathers. Three dogs are playing round her.

The large miniature portrait of the great Condé (No. 741) is painted upon vellum. This was formerly in the collection at Paris of the earl of Pembroke, and was bought at his sale for £400. The superb miniature of Richard Sackville, earl of Dorset, by Isaac Oliver (No. 721) was amongst the last acquisitions which Mr. Jones made. It was sold at Christie's in 1880 for £750, from the famous collection of the late Mr. Bale. No. 624 is a fine miniature of Cæsar Borgia, and was purchased for Mr. Jones through the kind assistance of the well-known connoisseur, Mr. Barker, of Piccadilly.

Another remarkable miniature and of considerable size is No. 605: a portrait of Peter the Great, of Russia, by an unknown artist. The figure and head of the emperor are admirably painted. The czar rests his left hand in a somewhat curious manner on the head of a negro boy. Two other large miniatures should be noticed: No. 611, Charles the second, and No. 612, James, duke of York; these are painted on vellum and both are signed "W. P."

No. 620 is a small portrait, in oil, of Henry the eighth from Lee Priory; said to be by Holbein, and if not by him certainly of his school and contemporary. The king is represented in a rich dress with a fur collar and with a collar of jewels. Nos. 622 and 623 are one by Hilliard and the other by Janet; both highly interesting and important. The first is queen Elizabeth; the colours of her face have faded, as in most miniatures of that time, but the costume is as distinct and clear as when it was first painted. Her hair is yellow, and she wears a quantity of necklaces and other jewels; her rich dress is also covered with gems. The Janet is a portrait, on copper in oil, of the duke d'Alençon, wearing a black cloak and embroidered doublet; he

leans upon a table, and holds in his right hand a miniature of queen Elizabeth.

Of equal interest with these, though possibly the identity may be questioned, is No. 625, Mary queen of Scots. Small portions of this portrait have been retouched, but otherwise it is genuine and in good state. Whether by Janet or not is a matter of opinion; at any rate it is of his time and school. The picture was formerly in the collection at Goodrich Court.

The limit of our space obliges us to pass by, with very great regret, many other of the small portraits in the collection: there is scarcely one among them which, for some reason or another, will not repay careful and repeated examination. The only other miniatures which can be mentioned now are two (Nos. 729, 730), not portraits but pastoral subjects, very beautifully painted upon vellum. They are said to be, and probably are, by the hand of Boucher. One of the miniatures represents two shepherdesses, and the other a shepherdess lying asleep with a shepherd about to awaken her. The frames are metal, with lapis-lazuli borders.

The Jones collection includes, besides the snuff-boxes, many small objects of art in gold delicately enamelled or otherwise ornamented; such as little caskets, étuis, toilet-cases, &c. As with the miniatures, so also with these; it will not be possible to do more than briefly notice some few as examples of the whole. We shall attempt no arrangement in this selection, but take them as they happen to come before us.

In the case which formerly contained miniatures by Petitot and other French artists, was a charming little inlaid gold patch-box (No. 933), as complete and perfect as when originally made. Inside are two square compartments to hold the patches, and an oblong compartment for a brush, by which to fix them. Another very lovely piece of jewellery of the same kind is a card-case, No. 948, in gold and white enamel, with blue bands and cleverly executed borders of leaves and flowers. It carries an inscription, "Souvenir d'Amitié." No. 940, again, is of a similar character.

a small case the material bloodstone, mounted in gold with decorations of festoons of fruit and flowers, charming both in design and workmanship. Inside are scissors, a knife, and other articles of the toilet.

The gold plaque, No. 955, has been taken probably from some large snuff-box or small casket. There are three figures chased upon it in high relief, two women and a cupid. The draperies are in translucent enamel. This is French work of the seventeenth century. No. 934, a large mother-of-pearl shell box mounted in gold, contained in Mr. Jones's lifetime a gold fruit-knife and an enamelled gold seal (Nos. 935, 936) which have a separate interest as having once belonged to the late Charles Mathews. The gold cup, No. 956, holding a spoon, knife and fork, and a salt box, is said to have been George the fourth's; the cup is completely covered on the outside with an incised decoration of cupids and scrolls. The hall mark is 1795.

The three small cases, Nos. 960, 961, and 962, are all filled with work or toilet implements; such as scissors, knives, thimbles, tooth-brushes, memorandum-books, and the like. One of them is made of slate-coloured onyx, another of agate, with open-work representing garlands of leaves and flowers; among the most beautiful examples that can be referred to of careful and delicate workmanship in gold. The third, No. 962, is agate, also mounted in gold; this is remarkable on account of the great richness of its other ornament, which consists of a bouquet of flowers and leaves composed of diamonds, rubies, sapphires, and emeralds. The effect of the whole is magnificent without any appearance of excess, or injury from false taste. Inside are a watch, an eye-glass, scent-bottles, and other things. This agate case was probably made in England; the watch is inscribed with the name of "Williamson, London."

The gold cup and saucer, No. 957, are curious; the outside of the cup and the inside of the saucer are painted with amorous and pastoral subjects, among them Diana with nymphs, Mars



FIG. 43.—GOLD PLAQUE WITH FIGURES IN RELIEF, 'NO 955.

and Venus, &c. The inside of the cup has at the bottom of it Diana with a dog, and hunting subjects round the cup. On the saucer is a landscape with figures, and a broad border of cupids carrying heavy garlands of roses and other flowers. Upon the saucer is also the inscription—"Les frères Huaut pin."

With the mention of one more object in this class of art workmanship which has also some historical interest, we must



FIG. 44.—AGATE CASKET, MOUNTED IN GOLD WITH JEWELS, NO. 962.

pass on to something else. No. 950 is an étui made of moss agate. This is said to have been given by queen Anne to Lady Masham. A document is attached, of which the following is a copy. "An exquisite étui, moss agate studded with precious gems. This unique piece of jewellery was presented to Lady

Masham, née Abigail Hill, in the service of queen Anne as woman of the bedchamber, who supplanted Sarah, duchess of Marlborough, in the queen's affections. The queen, long tired of the duchess's imperious and arrogant manner, demanded the gold key. The duchess, with speechless rage, rushed into the queen's apartment and demanded to see the queen ; and was confronted by Abigail Hill, who sternly refused her admittance. The duchess then threw the key at her feet, saying, 'Minion, is that your gratitude? but you'll fall like your royal mistress.' The queen pleased with the courage and devotion shown by Abigail Hill gave the étui to her, which was the date of her future fortune. Engraved on the gold at the bottom is 'Masham, from her lovin Dux.'"

CHAPTER VI.

IVORIES, BOOKS, PICTURES, MARBLES, AND OTHER THINGS.

MR. JONES seems to have bought but few carvings in ivory ; but those which he did select are all good, and one of them is of the very rarest and highest class. There are four carvings in ivory in his collection, of which one is a statuette, the other three are cups.

No. 851 is an ivory cup heavily mounted in silver gilt. Above the cover is the figure of a boy kneeling on one knee. The drum is nearly four inches high, and is carved with groups of boys in a vineyard amusing themselves and playing with a goat. The date is probably about 1630. The mount is decorated with scrolls of leaves and flowers in repoussé work, and the handle was apparently intended for the leg of some grotesque animal.

The little statuette (No. 953) is very beautiful ; the figure of a boy standing ; his left foot resting upon a skull, his right upon a serpent ; possibly intended to represent the infant Christ. The right arm is uplifted and probably carried some emblem or flower which has been lost. The left hand supports a slight drapery. The execution of this little figure proves the hand of an excellent artist ; and there has been no injury to any part of it. The work is Italian, and of the last century.

The cup (No. 852) stands about six inches high, and the diameter is nearly three inches. The subjects carved on it are men and nymphs. The mount is somewhat heavy and coarse ; but the handle is well designed.

No. 880 is a large ivory tankard ; and probably few collections in the world can show a finer example of the kind. The design is of the school of Rubens and is bold and free ; the workmanship is equal to it both in style and execution. The artist, whoever he may have been, must have been among the very best of his time. It is easy to attribute the tankard to Fiammingo himself ; it would be hard to bring forward proofs which would be a sufficient denial. The cover, which is surmounted by a small figure of a boy, is ornamented with rich decorations of fruit and foliage. The drum of the cup represents a dance of men and nymphs : Silenus is in the midst, drunk and supported by two men ; the nymphs carry baskets of flowers. Behind Silenus a man has fallen on the ground, very drunk indeed ; and a pig lying by him properly typifies his condition. The quality of the ivory from which this cup is made is excellent. The mount is silver gilt, and by a workman no less eminent in his way than the sculptor ; it would be difficult to find a mount of the same period which would surpass it, even among the riches in that class of art workmanship in the South Kensington Museum. The tankard itself rests upon a somewhat narrow foot chased with clusters of grapes, vine branches, and leaves. The height is eleven inches to the top of the figure on the lid ; and the width of the cup at the base is about five inches. A clever reproduction of this tankard was made by Messrs. Elkington in 1854, in electrotype and fictile ivory. One of these copies is in the museum, No. 1854, 2.

Mr. Jones was not a collector of books, and his library consisted chiefly of works on art and of publications which might serve to amuse an idle hour. He does not seem to have ever cared for or to have bought manuscripts ; and he left "all his printed books" to the South Kensington Museum by a codicil to his will quoted above, p. 2. With one exception, none of the volumes can be spoken of as rare ; but they form a useful addition to the Art library, and supply more than one important book not included



FIG. 45.—IVORY TANKARD, SILVER GILT MOUNT, NO. 88c.

in the Dyce or the Forster library. All together the number of volumes is about seven hundred and eighty; generally speaking good editions and in good bindings—in short, a small library well selected. So far as we can judge from the character of his library, setting aside works relating to art and manufacture, Mr. Jones was fond of reading poetry and English history and biography. We find Rogers, Southey, Pope, Thomson, and Goldsmith; and, for an earlier time, two editions of Chaucer's works. One of these is the small and very readable edition by Pickering; the other, a fair copy of the folio by Kingston, 1561. There is a good set of the Chronicles in twenty volumes, folio, printed at Hafod; of Grammont's memoirs; of the Camden society publications; and of Lodge's portraits.

A portfolio contains a number of theatrical portraits, many very rare. There are several of the Kemble family, and of Mrs. Siddons, and ten or fifteen of Mrs. Jordan in various characters. Among them also is a clever etching of Garrick, and a scarce print of the elder Mathews in sixteen characters. Another is the engraving of Wilkinson, Burroughs, and Wrench, in "Tom and Jerry."

During Mr. Jones's residence in Piccadilly his books were kept in cabinets which were specially designed for him by Mr. Hayward. By far the most valuable books in the library—that is, in money value—are three editions of Shakspeare's plays: the first, second, and third. Every one knows the great sums which have been paid more than once for a good copy of the first edition; as for example a few years ago seven hundred pounds at a public sale: and, although not quite perfect, Mr. Jones's copy will bear a fair comparison with most of those which are now known to exist. The book is so extremely rare that perfect copies are not even in great public libraries; and very seldom indeed can a copy be found wanting so little as Mr. Jones's. The two first leaves and the last leaf are fac-similes; the title also is fac-simile, with the genuine portrait inlaid. The book measures (at p. 301, "The

Winter's Tale") twelve inches and a half by eight inches and a quarter

The second edition is a sound good copy with the exception of a repair of the first leaf, and that the last leaf has been inlaid. A page measures twelve inches and three quarters by eight inches and a half. These two volumes—the first and second editions—are uniformly bound in red morocco; the first edition is inclosed also in a case.

The third edition has part of the title-page inlaid; otherwise perfect and a fairly good copy: it measures twelve inches and three quarters by eight inches and a quarter. There are many autographs on the title-page; among them those of Leigh Hunt, Robert Montgomery, R. H. Horne, William Wordsworth, Charles Dickens, G. H. Lewis, Charles Knight, and Robert Browning. These signatures have various dates. We give a reduced facsimile woodcut of the title page, not only because many may be interested in it but because, also, it may serve to identify the person who had so many distinguished friends. The device of the eagle and twisted snakes is in pen-and-ink, apparently by a hand of the seventeenth century. This volume is also bound, uniformly with the other two, in red morocco.

It is a somewhat singular circumstance that the South Kensington Museum can boast of three copies of the first edition and four of the second of the collected plays of Shakspeare. There is a copy of each in the Dyce library, bequeathed to the Museum in 1869; these are a trifle taller, a small fraction of an inch, than Mr. Jones's copies. Details of this kind may seem to many people unimportant; but in reality they are not so in the case of books so rare, so important, and so much sought after as the early editions of Shakspeare. The first edition and two copies of the second are in Mr. Forster's library. Mr. Jones's gift supplies a copy of the third edition, 1664, which is more scarce than the second.

Such books as these early editions of Shakspeare and Chaucer may not, in the opinion of some, seem to be in their fitting place

Leigh Hunt
M^R. WILLIAM
March 13. 1842.
SHAKESPEAR'S

Joseph Fram.
1842. Comedies, Histories, and Tragedies. *Robert Montgomery*
R. H. Home 1842.

J. G. Pordue

Published according to the true Original Copies.

L. Schmitz 1842

William Thackeray
Nov. 10. 1842

The third Impression.

John A. Howard

Wm Woodworth

And unto this Impression is added seven Playes, never
Robert Browning. 1842 before Printed in Folio.

Chas. Herbert

viz.

L. R. Worthington

J. G. Lough
Pericles Prince of Tyre.

The London Prodigall.

The History of Thomas L^d Cromwell.

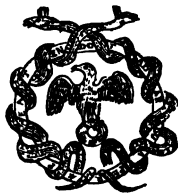
Sir John Oldecastle Lord Cobham.

The Puritan Widow.

A York-shire Tragedy.

The Tragedy of Locrine.

Charles Dickens



LONDON Printed for P. C. 1664

H. Sherman.

in such a museum as that of South Kensington. But we can never tell when an art student may want suddenly to refer to a rare book of this kind, or like many which form the great ornament and value of the Dyce and Forster bequests. The Art library in its present state, with nearly fifty thousand volumes crowded into two or three rooms, and with no fitting accommodation for readers, can be consulted only under difficulties and almost discomfort. Within a very few months the new galleries will be opened, and, judging from the anxiety already shown by students and art workmen to avail themselves of the Art library, we may reasonably anticipate an immense amount of usefulness which may then be readily supplied.

The thoughtful addition by Mr. Jones of the gift of his books also to the Museum is one for which we ought to be grateful ; nor is the benefit lessened by the fact that a considerable number of them are already in the Art library, or in the Dyce or the Forster collection. Duplicates, more particularly of works on art, are always useful ; not only at once, for two or three students may be asking for the same volume at the same time, but in order to supply the necessary loss and damage which will happen, in spite of all care, in the course of time.

The pictures which are included in the Jones bequest are, with scarcely a single exception, valuable and good ; and many of them excellent works of the artists. Mr. Jones was well pleased if he could collect enough pictures to ornament the walls of his rooms, and which would do no discredit to the extraordinary furniture and other things with which his house was filled. Among the pictures are good examples of Vandervelde (No. 482) a calm with a number of boats ; of Guardi, a pair bought from Mr. Wynn Ellis, before his death ; of Stanfield (No. 486) a fishing boat on the Dogger bank ; of Linnell (No. 488) a landscape with a glowing sky, full of the best characteristics of the master ; a first-rate painting by J. B. Weenix (No. 603) fowls alarmed by a dog ; the well known "Convalescent from Waterloo,"

by Mulready (No. 506); a charming landscape in perfect condition (No. 505) by Nasmyth; a cottage and trees in the foreground, with a pool of water in front, and a road running back into the distant country; a small but good R. Wilson (No. 527); a ruined tower with a river below and a landscape; a very fine Morland (No. 541); a group of figures at the door of a cottage; and No. 584, Gore House by moonlight, by Sir E. Landseer.

A story is connected with this last picture which may be worth mentioning. It is said that the sketch was made in less than an hour, when the artist was talking with Lady Blessington and Count D'Orsay about a nightingale which had lately been heard singing: and there was some dispute as to the actual place and position of the surrounding buildings. Landseer there and then took a piece of chalk and made this drawing. No. 535 is also by Landseer; the dog was Lady Blessington's, and the stairs were those in Gore House.

Among other English painters are examples of Frost, Etty, Goodall, Frith, Faed, Webster, Copley Fielding, and Creswick.

Mr. Jones seldom bought any picture of an early date, or by Italian or Spanish artists. But the collection includes one which is a most acceptable addition to those already at South Kensington. No. 492 is an excellent picture by Crivelli,—the Virgin and Child. The dress of the Virgin is richly decorated, and the ornament raised in relief; the infant Saviour, Whose face is wonderfully painted, holds an apple in His hand. Below is an inscription—"Opus Caroli Crivelli Veneti."

It was to be expected that Mr. Jones would wish to obtain some pictures by French artists of the last century to hang over the furniture which he possessed of the same period: and there is no disappointment in this respect. He was fortunate enough to secure a few of the most celebrated masters in that particular school. Two may be named; No. 515, a charming picture by Lancret; the swing: and No. 518, by Watteau, brilliant in colour and with more

force and expression than is often met with in his works ; it represents a lady and a gentleman seated in a garden by a fountain ; there is a signature, " Watteau, D. 1721."

Far more important on account of its historical interest than these is No. 529, a portrait of Marie Antoinette by Drouais ; painted when she was seventeen, about the time of her marriage with the dauphin. The princess is represented in a rich dress, heavily embroidered and trimmed with lace ; she wears a necklace of pearl and a locket.

Another portrait to be noticed is No. 487, Madame de Pompadour by Boucher. She is seated in a garden, dressed in white satin and with an open book in her hand.

Besides the furniture, the oriental, Sèvres, Chelsea, and Dresden china, the miniatures, the pictures, the books, and the enamels, the Jones bequest includes a considerable number of very beautiful objects, some of which may be especially noticed.

No. 854 is one of the famous copies by Wedgwood of the Portland vase. It is said that fifty copies were made, and that all were numbered. This is not numbered, but there is no question whatever of its genuineness ; and, moreover, it is believed to be one of two which were made at the time for Mr. Hope, neither of which was numbered. This may be the case, and nothing is known of where the other may be ; possibly it has been accidentally destroyed. These copies, by Wedgwood, are of great beauty and of great rarity : fine specimens—for the copies vary in quality—fetch very large sums.

The cup of lapis-lazuli, No. 869, is mounted with the cover in silver ; of good design and workmanship. The size is unusual, and it is believed that Mr. Jones gave five hundred pounds for it some years ago. No. 1144, black basalt cup, with mounts by Gouthière, was purchased for about the same sum : this last came from Russia.

The very beautiful ornament, No. 853, the five orders of architecture in lapis-lazuli and gold on a stand of porphyry, was

designed and made for Marie Antoinette, in order to teach her (it is said) something of the science.

No. 863 is a nautilus shell, mounted in silver gilt ; apparently German work of the end of the sixteenth century. The cover has had a figure of Neptune which is now somewhat damaged, seated upon a shell surrounded by a border of nereids and sea-horses. The cup is surmounted by a deep border, with a lightly incised figure of Neptune riding a sea-horse. The stem is formed by a lion, seated upright and holding a shield on which is a crest—a right hand uplifted, with a sword, on a blue enamelled ground. The base of the cup also represents sea monsters, and is divided into three compartments by an ornament of strap work. The workmanship of the mounts of the cup is careful and clever.

There are some good pieces of crystal in the collection ; one (No. 866) with gold mounts of the school of Cellini enamelled. The base represents a tortoise, and two dragons climb up the sides of the cup. Another is modern, an ewer made at Rome, early in the present century.

The casket with ormoulu mounts, No. 1053, is old boule of the time of the cardinal de Retz, and said to have belonged to him. This is an early example of the kind of work : mother of pearl and coloured enamels inlaid on metal. The mounts are rather coarse but the effect of the whole is rich although scarcely what might be called pretty. The crystal ewer, No. 857, mounted with a gold rim, is very valuable ; this came from Strawberry Hill. The extremely pretty card-box, No. 1032, marquetry, was from the Bernal collection. Another piece of work in early boule may be mentioned : No. 1022, an oblong coffer, decorated with arabesques and many figures, birds, monkeys, sphinxes, and interlacing scrolls. The mounts are metal gilt.

The two bronzes, No. 983, are Italian, late in the sixteenth or early in the seventeenth century. They are good copies of the two well-known figures by Michael Angelo on the tomb of Lorenzo dei Medici at Florence. These bronzes belonged formerly

to Mr. Angerstein, and to his father before him. No. 951, an oval *repoussé* silver gilt dish, deserves very careful examination. The design in the centre of fruit and flowers in relief is good, and a very fine scroll surrounds the border.

No. 840 is an ebony inkstand, formerly in the collection of Captain Ricketts. It is covered with silver plates of open work. The top plate has a coat of arms in the middle, with four medallions on which are the emblems of the evangelists. Inside the cover is an oblong mirror, with Moses on the one side and Aaron on the other. The same kind of work is repeated on all the sides, ornamented with scrolls and figures. The workmanship as well as the design of this inkstand is of a high class; and the effect altogether is both rich and elegant. There may be more than one opinion as to where it was made; it may be Italian, and some suppose it to be English; the date is early in the seventeenth century. There are one or two inscriptions on it—verses from the vulgate version of the Scriptures.

Another very handsome inkstand, No. 1050, is made of old lac, with unusually heavy mounts in ormoulu.

The objects which have just been mentioned have been selected, not merely as being among the best but as examples generally illustrating the high character and exceptional excellence of the Jones collection. But No. 1001 is also to be ranked among those things which Mr. Jones possessed as having an especial interest attached to it, and not merely curious or to be spoken of as a work of art. This is the travelling or carriage clock which belonged to Marie Antoinette, and which was taken with her in her journeys. It is plainly and heavily mounted in metal, thickly gilded. The face, sides, and back are of Sèvres porcelain, all jewelled, representing turquoises and rubies. Below the clock is a signature—"Robin, H^{er} du Roy." The clock stands nearly eleven inches in height.

The few coins which are included in Mr. Jones's collection were probably presents given to him by friends. There is no evidence

that he cared at any time to purchase them ; and, with one exception, there is nothing to recommend them as works of art. This exception is No. 942, the rare five-sovereign piece of the year 1839, on which the Queen is represented as *Una* with the lion. This seems



FIG. 47.—CARRIAGE CLOCK OF MARIE ANTOINETTE, NO. 1001.

to be in sufficiently good condition, and should not be touched or handled without care. There were two dies made of this coin ; the present specimen has the badge of the Order of the Garter on the shoulder of the robe, and the staff of the sceptre is carried

behind the lion's mane without interruption. Neither of these coins was put in circulation. The other coins are gold pieces, one of James the first, one of Charles the first, and one of the Commonwealth, dated 1653. There is also the gold coronation medal of George the fourth.

No. 864 is the Swedish tankard specially mentioned in the codicil to Mr. Jones's will. Almost all his plate was left to a friend, but he probably considered that this and the silver candle sticks would be of more use as additions to his gift to the Museum. The tankard itself is silver gilt, of large size, more than six inches high by seven in diameter. It is a good example of a peculiar fashion common formerly in Germany and Sweden for about a hundred years, in which coins of various dates are inserted in the metal. Mr. Jones's tankard is of about the middle of last century, and an old memorandum on paper inside states that it was a present from queen Louisa Ulrica to the speaker at that time of the Peasants' House of Assembly.

The candlesticks which belonged to Mr. Jones will be found to be not the least useful portions of his bequest, as examples for imitation or as guides to manufacturers and workmen. The pairs (Nos. 896 and 897), silver gilt, are similar in character and both almost certainly Italian of the last century; more particularly the pair (No. 897) decorated with heads in medallions, festoons of flowers, and cupids playing with a goat. This pair belonged to Louis the sixteenth. Under the foot of one of them is the following inscription: "Fait a Turin dans l'atelier des Orpheueries Roiales, 1783." The other pair (No. 896) stood (as already mentioned) in Mr. Jones's lifetime on the secretaire in the space between the two drawing-rooms. The two small crystal candlesticks (No. 881) mounted in silver are Italian, of about 1620 to 1640.

The six candlesticks, Nos. 893, 894, 895, are examples not only of very rare work but of work which, moreover, is very seldom found in good state and condition. These stand, the taller eleven inches,

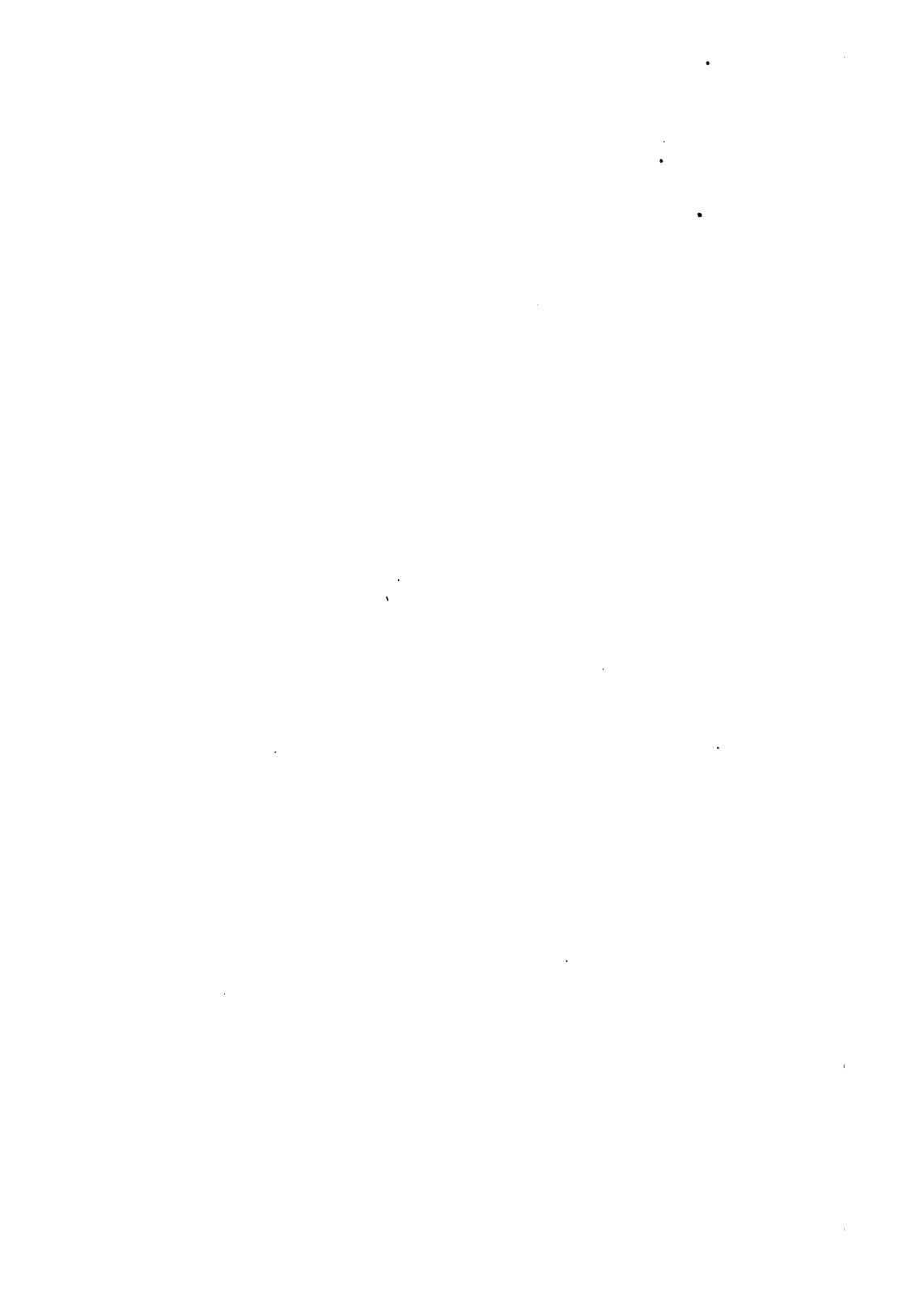


FIG. 43.—CANDLESTICK, SILVER GILT, NO. 897.





FIG. 49.—CANDLESTICK, SILVER GILT, NO. 896.



and the shorter seven inches in height. There is considerable doubt as to where candlesticks of this style—silver with turquoise



[FIG. 50.—CANDLESTICK, SILVER AND BLUE ENAMEL, NO. 893.

enamel—were made, but the date is probably about the end of the seventeenth century. All the six in the Jones collection may

be said to be perfect and uninjured. The old plain wood box into which they fitted, and which was originally made for them, is preserved. There are two small candlesticks of the same kind in the Museum (No. 322 '76), silver and green enamel.

One other pair of candlesticks (No. 892) is of a very different style and period, and equally good of its kind. These are of Wedgwood ware, blue and white, cylindrical with camei, and well mounted in metal gilded.

The Jones collection is rich in sculptures of various kinds,—vases, busts, statuettes, columns, and pedestals, in marbles, Egyptian alabaster, verde antique, and porphyry. Some of these, more especially the Egyptian alabaster vases (No. 1137) or the porphyry vases (No. 1151) were bought not only for their own merits and rarity, but because of the gorgeous mounts with which they are further ornamented.

Among the groups the Cupid by the trunk of a tree (No. 1123), and the boy and girl at play (No. 1124), and the three pretty groups of children dancing and playing (Nos. 1135, 1136), may be particularly noticed. Of another kind of interest are the two busts (Nos. 1126, 1127), the one of Marie Antoinette, the other the princess de Lamballe.

The large statuette, the bather or nymph at a stream, and the companion figure, the Hebe, are both by Falconet. The first of these is well known from the numberless copies (examples of which may be seen in the Museum) which have been made from it, in Sèvres biscuit china, and in other materials. Mr. Jones purchased the pair for £2,000. No. 1140, the beautiful statuette of a woman crouching and kneeling on one knee, is also by Falconet and of his best time. The stand on which it rests, although not originally made for it, suits the figure and is good work in the style of Gouthière.

No. 1149, a bust by Gibson, may rank among his best works. It is a portrait of the famous model, Grazia, then sought after by all artists in Rome, and who has been painted innumerable



FIG. 51.—MARBLE STATUETTES, NO. 1124.

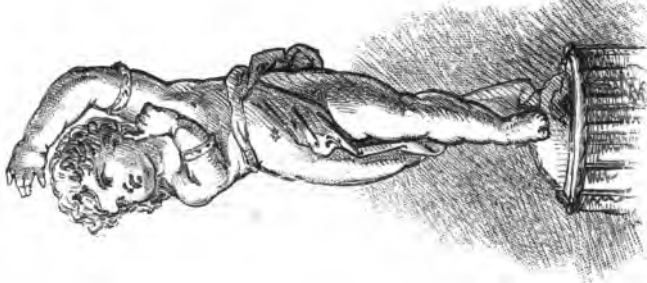
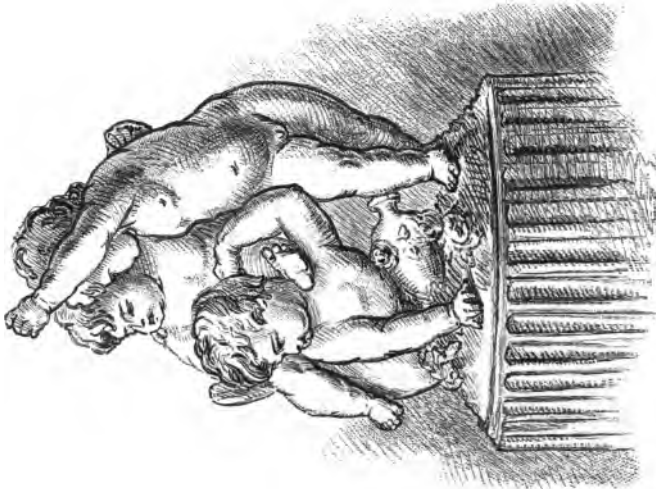
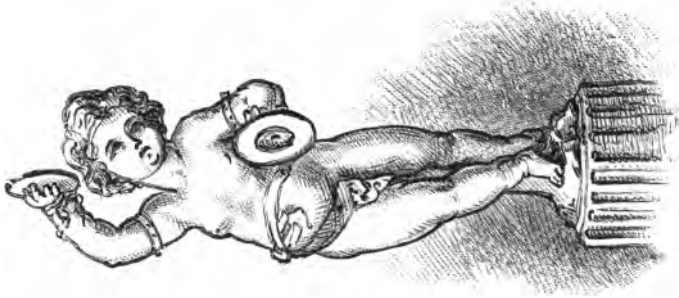


FIG. 52.—MARBLE STATUETTES, NOS. 1135, 1136.

times. The size is somewhat larger than life. At the base of the bust is inscribed : "Grazia Puella Capuensis, 1843."



FIG. 53.—STATUETTE BY FALCONET, NO. 1140.

No. 1150 is a delicate and pretty bas-relief by Flaxman ; and No. 1152 is a panel in high relief by Bacon, a pastoral scene—a shepherdess asleep, and a shepherd sitting by her side. Another graceful group is No. 1138, a boy and nymph.

NUMBER OF OBJECTS COMPRISED IN THE JONES BEQUEST.

PAINTINGS IN OIL—105.

Baxter, C.	1	Morland, G.	1
Blaremberghe	4	Moucheron and A. Vandevelde	2
Bonnet	1	Muller, W.	1
Boucher and his followers	6	Mulready, W., R.A.	1
Collins, W., R.A.	1	Murillo	1
Creswick, T., R.A.	1	Nasmyth, P.	1
Crivelli, C.	1	Pater	1
Drouais	1	Pickersgill, F.R., R.A.	1
Etty, W., R.A.	1	Platser, G.	2
Faed, T.	1	Poole, P. F., R.A.	1
Ferg	2	Preyer, J. W.	1
Fielding, Copley	1	Reynolds, Sir J., P.R.A.	1
Fragonard	2	Smith (of Chichester)	1
Frith, W. P., R.A.	7	Stanfield, C., R.A.	2
Frost, W. E., R.A.	1	Stone, "Old"	1
Gainsborough, T., R.A.	1	Topham, F. W.	1
Goodall, F., R.A.	5	Vandevelde, A.	1
Greuze, J. B.	2	Vandevelde, W.	3
Guardi, F.	3	Van Lys	1
Hogarth, W.	1	Ward, E. M., R.A.	1
Janssen, C.	3	Ward, J., R.A.	1
Lancret	2	Watteau	1
Landseer, Sir E., R.A.	2	Webster, T., R.A.	3
Lely, Sir Peter	1	Weenix	1
Linnell, J.	2	Wilson, R., R.A.	1
Mieris, F.	1	Unknown	18
Mignard	1		

DRAWINGS IN WATER-COLOUR, CRAYONS, &c.—19.

Cats, Jacob	2	Landseer, Sir E., R.A.	1
Decamps	1	Parlby, J.	1
Fielding, Copley	1	Turner, J. M. W., R.A.	4
Foster, Birket	3	Vernet, J.	2
Goodall, F., R.A.	2	Wyld, W.	1
Hunt, W.	1		

PORTRAIT MINIATURES IN ENAMEL, OIL, WATER-COLOUR, &c.—137.

Artaud	1	Janssen, C.	1
Boucher, after	2	Lens, B.	2
Cooper, S. (and after)	5	Oliver, Isaac	3
Cox, W.	1	Oliver, Peter	3
Gerbier	1	Petitot and his followers	58
Hilliard, N.	1	Seuin	1
Holbein, Hans	1	Titian	1
Hoskins, J.	1	Zincke, C. F.	2
Janet	1	Unknown	52

SÈVRES PORCELAIN.

89 PIECES, COMPRISING VASES, BOWLS, JARDINIÈRES, CABARETS, ECUELLES, CUPS AND SAUCERS, FIGURES, PLAQUES, &c.

Biscuit	6	Marbled	1
Bleu de Vincennes	2	Maroon	1
Canary	3	Œil de perdrix	2
Green	11	Ro-e du Barri	6
Gros bleu	22	Turquoise	19
Jewelled	1	White ground, &c.	15

ORIENTAL PORCELAIN.

CHIEFLY VASES MOUNTED IN ORMOULU.

34 PIECES.

CHELSEA PORCELAIN.

14 PIECES.

DRESDEN PORCELAIN.

10 PIECES.

MISCELLANEOUS ART OBJECTS—138.

CHIEFLY IN PRECIOUS METALS, AS GOLD, SILVER, AGATE, CRYSTAL, LAPIS-LAZULI, &c.

Bell	1	Caskets	3
Bonbonnières	2	Coins	6
Boxes	6	Columns	7
Busts	5	Cups	6
Candlesticks	15	Dish	1
Card case	1	Étuis	8

MISCELLANEOUS ART OBJECTS—*Continued.*

Figure	1	Plaques	4
Frames	5	Seal	1
Inkstand	1	Snuff-boxes	38
Knives	3	Statuette	1
Medal	1	Sun-dial	1
Medallion	1	Tankards	4
Paper knives	4	Tazzas	4
Pedestals	2	Vases	4
Pendant	1	Walking-stick	1

BRONZES AND ORMOULU—52.

Brackets	2	Groups	3
Busts	3	Inkstand	1
Candelabra	12	Medallion heads	2
Candlesticks	17	Salt-cellar	1
Chandelier	1	Statuette	1
Figures	6	Taper stand	1
Girandoles	2		

CLOCKS—16.

IN BOULE, ORMOULU, &c.

DECORATIVE FURNITURE—135.

CHIEFLY FRENCH, OF THE XVIII. CENTURY, IN BOULE,

MARQUETERIE, &c., WITH METAL MOUNTS.

Armoire	1	Drawers, nests of	2
Barometers	6	Encoignures	10
"Bonheur-du-jour"	4	Footstools	4
Book-cases	3	Gueridons	2
Book rack	1	Inkstands	2
Cabinets	6	Paper case	1
Card box	1	Pedestals	4
Caskets	5	Screens	2
Chairs	19	Secretaires	11
Coffers	3	Tables	36
Commodes	10	Tray	1
Couch	1		

THE JONES COLLECTION.

SCULPTURE—109.

IN MARBLE, ALABASTER, &c.

Bas-reliefs	12	Panels	3
Bowl	1	Pedestals	14
Busts	9	Statuettes	6
Columns	24	Tazzas	3
Figures	7	Vases	27
Groups	3		

BOOKS—780 VOLUMES.

THE COLLECTION ALSO COMPRISES 313 PRINTS AND ENGRAVINGS.

THE END.



